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THE NATIONAL THEATRICAL WEEKLY

Remarkable Waltz Lullaby in "Sixths". Nothing Like It Published!

Try This Charming Melody, Your Key is Waiting for You, Sure Fire Success.



PICKANINNY BLUES

Lyric by Harold G. Frost

A WALTZ LULLABY

Music by Henry F. Glickman

Slow and dreamy

The moon is sail-ing low Where southern breezes blow, It's twi-light 'round the cab-in door;— When sil-v'ry stars ap-pear,

I hear my Mammy dear, A-sing-ing as in days of yore, And it seems a-gain I'm on her knee And she's croon-ing this sweet mel-o-dy—

CHORUS. Small notes (Alto) ad lib.

Oh! rock a bye,— my hon ey,— while close—to Mam my's breast;— The

fields of snow-y white—are gleam-ing thro' the night,— so close—your eyes,— my dusk-y

lit-tle Pick-a-nin-ny Sweet—mag-no-lia sway-ing,— The birds—have gone—to rest;—

Just drift—and dream—on Slum-ber Stream While Mam-my sings the Pick-a-nin-ny Blues—

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FLOATIN' DOWN TO COTTON TOWN

OUR FAST GROWING, FAST-TIME DIXIE SONG. OPEN WITH IT AND STOP 'EM! CLOSE WITH IT AND KNOCK 'EM DEAD!

THIS KIND IS SCARCE. YOU HAVE BEEN LOOKING FOR A FAST TWO-FOUR DIXIE SONG. THIS IS A "PIPPIN". FULL OF ACTION! :: ::

CHORUS

Float in' down,— my hon-ey, float in' down,— Float in' on the riv-er down to Cot-ton Town;— Just hear that

whis-tle toot! toot! toot in' a way,— And those dark-ies sing in', ban-jos ring-in' till the break of day

Hon ey lamb,— my lit-tle hon-ey lamb,— I'll come back to you and Al a bam',— While

ad lib *a tempo*

fields of su-gar cane seem to wel-come me a gain, Float in' down to Cot-ton Town.—

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WE ALSO PUBLISH THE TWO BIGGEST WALTZ SONG HITS OF THE SEASON:

Sweet Hawaiian Moonlight Weeping Willow Lane

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Reorganized Orpheum to Be Made Up of 150 Houses

Stock Expected To Be Listed Around \$90 Per Share—Beck and Meyerfeld Execute New Contracts to Remain With Circuit for Five Years

The new Orpheum Circuit will embrace, approximately, 150 houses. It will include the present chain of Orpheum Theatres, independent theatres that have been booking Orpheum acts, and theatres of smaller middle and central West circuits that the Orpheum is taking over.

While the list of this latter class of theatres has not, as yet, been announced, the cities embraced include Madison, Wisconsin; Davenport, Iowa; Rockford, Illinois and Springfield, Illinois. Seventeen such houses have been tied up by the new Orpheum combine in the past several weeks. By January 1st, it is expected that the Orpheum will own and control about 100 houses of this calibre.

The independent houses that have been taken over by the Circuit are as follows: Palace, Majestic and State Lake, Chicago; Orpheum, Winnipeg; Orpheum, Grand and Rialto in St. Louis; Palace, New Orleans; Orpheum, Des Moines; Orpheum, Sioux City; Orpheum, Lincoln; and Orpheum, Duluth. New theatres are to be built in many of the cities that already have Orpheum theatres. In these, one house will play standard Orpheum acts, while the other plays the State Lake type of show. So far, plans for four new theatres have been announced.

A new theatre is to be built in San Francisco, to cost about \$2,000,000. It will have a seating capacity of 4,000, and work will begin early in January. Los Angeles is also to have a new house, with a seating capacity of 3,000. It will play three 50 cents shows a day and have no reserved seats.

Similar houses will be built in Minneapolis and Oakland.

The new corporation will be known as the Orpheum Circuit, Incorporated. It was incorporated in Delaware with \$50,000,000 par capital. Martin Beck, now managing director of the Orpheum Company, will be president. Morris Meyerfeld, Jr., now president of the Orpheum Theatre and Realty Company, will be chairman of the Board of Directors. Those proposed for the board are: Marcus Heiman, George Fehr, Mort Singer, Mrs. Caroline Kohl, Lou Brown and Frank Tate, as well as a representative of the Central Trust Company of Chicago, and Richardson, Hill and Company, of Boston, respectively. These two concerns have underwritten the securities of the new corporation.

The corporation will issue 500,000 shares of preferred stock and 6,000,000 of common. The bankers are now conferring over the price at which it will be underwritten. An Orpheum official intimated that the stock would probably open on the market around \$90 per share. The common stock will

have no par value. The preferred will pay 8 per cent and is to be \$100 par.

According to San Francisco reports, Orpheum Circuit stockholders are said to be receiving for their stock \$2 cash per share, \$12 in preferred stock and 24 shares in common stock.

A plan will later be announced whereby Orpheum employees such as office men, musicians, stagehands, house staffs and artists who have played for many years on the Orpheum Circuit may purchase a block of stock to be held out for them by Martin Beck. This stock will be sold to them under the market figure.

Beck and Meyerfeld have signed an agreement with the new company to remain in charge of the management for five years. It has been reported that Beck is anxious to get out of the Orpheum Circuit because of its biggest activities being in the West. The report is that Beck is rather tired of commuting between Chicago and New York and is not satisfied to be a big man in the West, preferring to become affiliated in a big way with New York and Eastern theatricals.

Mark Leuscher, who is winding up his affairs at the Hippodrome, to go with Beck, is to receive a yearly salary of \$15,000 according to reports. While at the Hippodrome, Leuscher was receiving a good salary, besides enjoying a split on the Hip Sunday concerts. He was previously in the employ of Beck.

HARRY FOX SHOW OPENS

WORCESTER, Mass., Dec. 11.—Despite long waits, slow action and the inevitable delays of a first time performance, "Zip Goes a Million," a musical version of the famous "Brewster's Millions" which was presented here this week by Comstock and Crest, gives promise of taking its place with other successful musical shows.

The old comedy which has been remodeled and interspersed with catchy tunes by Jerome Kern is dainty, chic and full of quiet humor.

Harry Fox and Marie Carroll are the leads of the new offering, ably assisted by Edgar Nelson, Violet Vale, Ivan Simpson, Lillian McKenzie, Edna Bates, Grace Cronin, Marguerite Fritts, Jane McLeod, William Mack, George T. Meech, Augustus Minton, Clara Mackline, Joseph Garry, Ethel Ford and a chorus of twenty women and ten men.

The music is tuneful and not too jazzy. There is much dancing of an attractive variety. It looks as though Monty Brewster will rattle through many a million before the production is played out. It plays several one nights from here and then goes into Detroit, Monday.

LEAVES MONEY TO FRIENDS

MINNEAPOLIS, Dec. 12.—The will of Lac Stafford, a theatrical manager who died here last week, was filed for probate this week and disposes of an estate of about \$100,000.

The residue of the estate, with the exception of bequests to personal friends, is equally divided between Mrs. Grace James, sister of the testator, her son Herbert, and a nephew, Lac Stafford, Jr.

The sum of \$40,000 is left to aged friends and relatives who are not next of kin, the amount given to each being mentioned in a list. There was also a list of life-long friends, amounting to about 500, who were bequeathed the sums of \$50 or \$100, to buy whatever gift they themselves would want him to give them.

MADE BIG JUMP

SAN FRANCISCO, Dec. 12.—The "Civilian Clothes" company, playing at the Curran Theatre here, came from Chicago with only one stop, at Denver. On closing here, the company will go direct to Chicago, where they are scheduled to open on Dec. 21st, at the Olympia Theatre.

KOLB AND DILL REHEARSING

SAN FRANCISCO, Cal., Dec. 12.—The Kolb and Dill musical revue company is rehearsing a new musical play called "Wet and Dry", a travesty on the prohibition movement, written by Max Dill and Jean Havez.

SUES JOHN CORT

Action has been brought in the Third Municipal Court by Helen Weer to recover \$950 as the balance she alleges is due on a contract between her and John Cort. She claims she was engaged for the leading role in "Three's a Crowd," at that time called "Kathleen" under a contract which was to cover the equivalent of eight weeks work. While the piece was in rehearsal, Cort replaced her with Phoebe Foster and gave her \$150. Miss Weer alleges that there is still \$950 due from Cort.

PITTSBURGH HAS HARD LUCK

PITTSBURGH, Dec. 11.—Quite a group of theatrical press agents and managerial hired men are at present making this city their camping ground, all attempting to edit the newspapers. Among them are Charlie Bulkely, who left town Friday after a two week's stay with "Black and White", Stewart De Kraft, with John Courts, "Whirlwind", Willard Holcomb, Shubert representative, and Joe Flinn, the only publicity sharp shooter alive that ever separated Arthur Hammerstein from a century and a half a week.

ALICE BRADY HAS NEW PLAY

Boston, Mass., Dec. 15.—Alice Brady, appearing here in "Forever After", at the Plymouth, is reading a new manuscript sent her by her father, and it is likely that she will soon be seen in it, as it pleases her. It's name has not been divulged.

BUSHMAN SHOW NEEDS WORK

LOS ANGELES, Cal., Dec. 14.—That fame in the cinema means popularity on the stage is evidenced by the manner in which the public turns out here to witness Francis X. Bushman and his wife, Beverly Bayne, in the new Morosco production "The Master Thief" a melo-drama in three acts by Edward E. Rose.

The most essential thing the new piece needs in its present form is a good revamping of the first and second acts. A more decided humorous trend and the elimination of the barnstorming mellowness of some of the lines, will add greatly to its quality.

In form the new piece is a mystery play, filled with suspense, tense moments and a wealth of real old fashioned melo-dramatic thrill.

In the swifter portions of the play, both Bushman and Miss Bayne carried their roles with a proper degree of vigor. Bushman manifested special strength. Grace Peters proved a source of enjoyment although not given the most scintillating lines. Frank E. Camp is inclined to heaviness in his gentleman villain. Harry E. McKee is good as a conventional detective. Harry English and Kate Roemer are among the others who are effective.

The piece will, in all probability be revised and pruned by Morosco before being brought to New York, where it ought to have considerable of a run.

REHEARSING "NIGHT BOAT"

Ned Wayburn, it was learned last week, has been called in to assist in staging "The Night Boat", Charles Dillingham's newest musical production, now in course of rehearsal.

Incidentally, Jack Norworth has succeeded Frank Craven as the featured principal in the cast, the latter stepping out to enter the cast of another musical show, a musicalized version of the late Richard Harding Davis' comedy, "The Dictator". Craven and Willie Collier have written the book. The score is by Silvio Hein.

MRS. PANTAGES ON BILL

LOS ANGELES, Cal., Dec. 11.—Mrs. Alexander Pantages, wife of the vaudeville manager and formerly a professional violinist, will appear as one of the features of a programme being given for the benefit of the Lark Ellen Home for Boys, at Chune's Auditorium, on Sunday. Others on the program will be William Desmond, Mary Miles Minter, Carrie Jacobs Bond, and other local artists. This is the first re-appearance of Mrs. Pantages on a stage in years.

BOSTON GETTING NEW SHOWS

Boston, Dec. 16.—"Tumble Inn", "The Unknown Purple" and "The Canary" are coming here and will open within the next two weeks. "Tumble Inn" will start its engagement at the Park Square next Monday. On the same day, "The Unknown Purple" will be presented at the Majestic Theatre.

"The Canary" is due to open a week later, on Monday, Dec. 29, at the Colonial.

Ticket Prices Will Soar For New Year Eve Show

**Schedule Price for Admission is Highest in Theatrical History.
With Few Exceptions, Theatres Will Charge \$5 Top;
Brokers Pray for Ban to Lift**

If the ban is lifted on prohibition and the approaching New Year's Eve is "wet", prices on theatre tickets for New York shows will soar sky high.

Despite the Supreme Court decision on Monday there were many along Broadway Tuesday, who still hoped, if they did not believe, that it would be raised either next Monday or that following.

A dry New Year's Eve will greatly affect the theatrical attendance, but the ticket brokers are gambling on the fact that prohibition will not be in force on that night and are holding up the sale of tickets until the war-time prohibition matter has been decided one way or another. The lower floors of practically all of the theatres have been given over to the brokers.

It is figured that a lifting of the dry ban will make the evening of December 31st the most hilarious and joyful that Broadway has ever witnessed. The end of the war and war restrictions plus the ability to get liquor without resorting to camouflage will all tend toward a big time and plenty of money would be spent in that event. Ticket brokers claim that the rush after tickets for New Year's Eve per-

formances, if one can drink something stronger than Bevo, will be absolutely unprecedented.

But if New York must continue to lead a camel-like existence and stick to water, most year-end celebrations will be held in the cellar of homes, and the theatre crowds will be but little more than the normal holiday attendance. But even in that case, the theatres plan to charge \$5 for New Year's Eve tickets, with a few exceptions. Tickets for one of the successful musical comedies, for instance, will be sold at a charge of \$7.50 per seat.

Last year, \$4 was the highest ticket price charged. But this price prevailed at only a few theatres. This year, with the possible exception of the Hudson, the Criterion, the Hippodrome and the Liberty, all will charge \$5 or more. The Hudson and Criterion will charge \$3.50. The Liberty and the Hippodrome will probably charge \$4.

The price of two tickets at a theatre broker's, exclusive of war-tax, will, therefore, be \$12.50, if the New Year be dry. Several ticket brokers have complained at this high scale, declaring that seats at this price will be a drug on the market, except for exceptional successes.

TIMBERG REHEARSING

Herman Timberg last Monday began rehearsing "What Next," a four act piece which he intends opening January 8th and in which will be Gould and Lewis, Daisy Darling and others.

WEE'S SHOW ALL SET

O. E. Wee has practically finished rehearsals of the production of "The Shepard of Kingdom Come", from the novel by John Fox Jr., dramatized by Sidney Toler, which he will open at the Walnut Theatre, Philly, next Monday. In the cast are Dorothy Dunn, George Simpson, James Kennedy, J. J. Owens, Ralph McDonald, Louis Heron, J. M. Bradford, Bert Kay, Fay Brenon, Gladys Walsh and others.

DOOLEY SETTLES CASE

Trouble between Johnny Dooley, Harry Carroll and Harold Atteridge, over a play in which the latter two were to present the former, was smoothed out and settled last week by Harry S. Hechheimer. Carroll and Atteridge, it seems, wished to put Dooley into a play and gave him several hundred dollars to bind the agreement. The comedian later changed his mind, however, about going into their play, but neglected to do so about returning the money, with the result that there were several conferences, when the coin was finally slipped back whence it had come.

"MY BEST CELLAR" IS AN ACT

"My Best Cellar," an elaborate vaudeville act featuring a singing trio, is being made ready for big time production by Norman Stadiger.

PHYLLIS GORMAN IS FREE

Phyllis Gorman, one of the Oakley Sisters, received a decree of divorce last week from Supreme Court Justice Gavegan which set her free from Eugene Gorman, a music writer. Harry Saks Hechheimer, who appeared for her, submitted evidence that Gorman had mis-conducted himself with an unknown woman.

CHANGING CAPITOL BILL

The entire bill of special features at the Capitol, including Ned Wayburn's Demi-Tasse Revue and Arthur Pryor and his Band, will be withdrawn next Saturday and a new program substituted the following night. The new program will consist of David Bispham, the operatic baritone and concert singer, who will render Tennyson's "Ring out, Wild Bells," set to music by Gounod, and the musicalized version of Kipling's poem, "Danny Deever."

Another new offering on the bill will be a scenic, vocal, instrumental and dancing novelty entitled "A Christmas Fantasy." In this offering, the Russian Cathedral Quartette last seen here in Arthur Hopkins' dramatic production, "Redemption," will be featured. Pearl Regay will lead the dancers in a ballet divertissement called "A Romany Yuletide." John Wenger, the Capitol's art director, has designed special settings for the new offerings.

Nat Finston, erstwhile assistant musical director at the Rialto Theatre, has been engaged to conduct a new symphony orchestra engaged to succeed Pryor's Band. The feature picture, which will be supplemented by the usual topical, comedy and educational pictures, will be Marie Doro in "Twelve-Ten," a Herbert Brenon feature film produced for the B. and C. Film Company.

The new show, which opens next Sunday, will hold forth but one week, or until rehearsals now in progress of a new Ned Wayburn revue are completed. The new Ned Wayburn show is scheduled to open the week beginning December 29.

HARRIS GUARANTEEING \$4000

William Harris, in order to get a house in which to open "Abraham Lincoln" Monday, is guaranteeing John Colt \$4,000 weekly for four weeks, making \$16,000 in all for the Cort Theatre. He expects the piece, it is said, to run a year.

ARREST ACTOR IN THEFT

With the arrest last week of Robert Lothian, 34 years old, who says he is an actor, the police say they have recovered the gold cigarette case, valued at \$350, which was stolen from John Halliday's dressing room in the Lyric Theatre, while the latter was appearing there in "The Dancer" a few weeks ago. The case was a present from George M. Cohan.

Detectives Daly and Many, of the West Forty-seventh Street Station, who arrested Lothian, say that he has confessed the robbery, as the result of which Halliday, who is Norma Talmadge's leading man at present, also lost \$182 in cash. The money was taken out of his trousers pocket. The police searched for Lothian following the robbery, it having been learned that he was hanging around the stage, waiting for a friend who was a stage hand with the show.

Lothian waived examination in the Magistrate's Court and was held in \$2,000 bail for the Grand Jury by Magistrate Harris. The police say that Lothian was convicted several years ago of the same sort of offense, was given a suspended sentence in the Court of General Sessions, but broke his probation and, as a result, was re-arrested and sentenced to serve a term in the penitentiary.

"SWEETHEART SHOP" OPENING SET

"The Sweetheart Shop," the new musical play by Anne Caldwell and Hugo Felix, which Edgar MacGregor, backed by the Klaw and Erlanger office, is producing in association with William Moore Patch is scheduled to open in Baltimore, January 5, with the following principals in the cast:

Harry K. Morton, Albert Brown, Esther Howard, Zella Russell, May Harper, Estelle McNeil, Robert Mac Clellan, Sammy Weston. Herbert Gresham is staging the show, which is under the direction of Edgar MacGregor, and Julian Alfred is staging the musical numbers.

BELASCO GETS LONDON HIT

"Sacred and Profane Love," a drama which has caused wide discussion in London this season, will be produced in America by David Belasco who has secured the American rights.

SUED FOR COIN HE PAID BACK

Sol Unger, the agent, it was learned last week, has severed diplomatic relations with the Western Union Telegraph Company, the reason therefore being gleaned from papers filed in a suit now pending in the First District Municipal Court. The suit was filed by the Western Union, which is seeking to recover \$59.20 alleged to have been overpaid to Unger on a telegraphed money order which the latter received from one of his acts about three years ago.

In his answer, filed by his attorney, Leo Robbins, Unger sets forth that not only did the telegraph company make a mistake when it overpaid him the money, but that it is doubly mistaken when it contends that he still owes it the overpaid amount.

Unger's explanation of the transaction is that an act owed him about \$200 in commissions, on account of which it telegraphed him the sum of \$15.75; that not knowing the amount the act had actually telegraphed he accepted \$75.15 which the telegraph company offered by mistake. The same day the money was turned over to Unger the mistake was discovered in the local telegraph office, a messenger was sent to Unger with an explanation, Unger turned over to him \$59.20, as claimed by the company, and that the messenger failed to turn back the money to his office.

MIDGET ESCAPES JAIL

Alexander Egbert, a midget forty years old, was dismissed in special sessions last week after being arrested on a charge of violating the Sullivan law. He was arrested a few weeks ago by Patrolman Fred Norman, who said that Egbert had shot himself. He was held a prisoner until his recovery in Bellevue Hospital.

He was released after his two vaudeville partners, Otto Schimmler, 38 years old and Adolph Schimmler, 42 years old, both also midgets, testified that Egbert had bought the revolver in St. Louis several years ago and had always kept it in the bottom of his trunk.

MILLER-BATES PLAY SCORES

BALTIMORE, Md., Dec. 15.—At the Academy this week "The Famous Mrs. Fair" is presented for the first time on any stage, with Henry Miller and Blanche Bates in the leading roles. The play, by James Forbes, is in four acts and deals not only with the reconstruction of the war-ravaged countries, but with the reconstruction of the lives of the women war workers as well.

Blanche Bates, as Nancy, better known as "Major" Fair, on her return from four years of self sacrificing work among our soldiers abroad, and Henry Miller, as Jeffrey Fair, who never got farther than the Quartermaster's Department in New York, find that four years can make a lot of difference in their views in general. The "Major", having been decorated for bravery and lauded for her fine work, finds herself the lion of the moment on her return to her Long Island home. Her arrival is the signal for the gathering of the clan in the shape of her "Unit", all the other members having preceded her by several months. Nancy is given an opportunity to tour the country and tell of her achievements to those who might thus be tempted to give their gold towards reconstruction work.

The offer is tempting but home seems pretty good after so long a time away and maybe everything would have turned out differently if Jeffrey had not lost his temper and said "You shall not". Indignation at the presumption of a "mere husband" in attempting to control her actions forces the "Major" to the front and the tour is undertaken, although she really hates to leave her young daughter, just turned eighteen alone any longer.

The tour lasts several months and Jeffrey, lonely and forlorn, consoles himself with a pretty and flirtatious young widow who lives near, while Sylvia, the daughter, is left to her own devices. Upon her return, Nancy, now the "famous" Mrs. Fair, finds much to be desired in the conduct of her home and the upbringing of her daughter.

Mr. Miller and Miss Bates are splendid in their roles, while Sylvia, as portrayed by Margilo Gilmore, is a charming, if somewhat spoiled young lady, and Jack Devereaux as Alan Fair, the soldier son, is most attractive. Robert Strange, as E. Dudley Gillette, gets out of that character about all that could be gotten. Virginia Hammond as Angelica Brice is excellent, while the "Unit" composed of Dallas Tyler, Marian Lore, Maude Alan, Alice Baxter and Florence William, is entertaining, and Kathlee Comegys, a little stenographer who loves and marries Alan, is very good.

The first and second acts take place in the Fair home on Long Island while the third and fourth are staged in the town Apartment of the Fairs in New York. There are a few draggy moments and the last two acts would hardly be hurt if they were shortened a little. But it is very well acted and well worth seeing.

Morosco's Play Contest Reads Like O. Henry Story

Winner, Hungry Within Two Blocks of Manager's Office, Suddenly Finds He Has Accepted, Not One, But Two, and That Another Manager Has Taken a Third

Like a story from O. Henry's "The Four Million" are the incidents surrounding the winning, by Rachael Barton, of the \$500 offered by Oliver Morosco for the best play submitted to him by a member of Professor Baker's Harvard class in playwrighting.

Some two weeks ago, Morosco, who was one of the judges in the contest, read the winning script, "Mama's Affairs" and liked it so much that he called in Joseph Lebowich, his Boston attorney, and asked him to skim an eye over it. He, too, liked it, regardless of whether or not it won the prize. Accordingly, the picking of a cast was begun and within a short time, "Mama's Affairs" began to take shape on the stage of the Morosco Theatre.

About a week later, however, another script came in with the name of John Elliott as the author and bearing the monosyllabic title of "Mom." This, too, struck the fancy of Morosco, impressing him so much that he wished he had not started rehearsing the other. Contracts had been signed with Effie Shannon, Amelia Bingham and others, however, so that he could hardly back down, and, in the end, he decided that he would do the both of them.

By this time, the day for the ending of the contest was drawing near and Professor Baker came down from Harvard and, with Winthrop Ames, "Mama's Affairs" was adjudged the best of the forty-two scripts submitted. It was, therefore, entitled to the prize.

"I think 'Mom' is the better play, even though you don't agree with me," said Morosco to the other two after the matter had been settled.

"Well, the author of 'Mom' won't be disappointed, anyway," replied Baker, "for John Elliott and Rachael Barton Butler are one and the same person. Both the plays you have accepted were written by Miss Barton."

After the surprise of this had subsided, Morosco asked Lebowich to look up where his latest author lived for Professor Baker thought she resided somewhere in New England. Not so, however, for the attorney soon discovered her to be living at the Hotel Remington, and in five minutes was on his way to the hotel. Meeting her he told her that Morosco wished to see her the following day, and at the appointed time she was introduced to the manager.

"I called you over, Miss Butler, to tell you that your play 'Mama's Affairs' has won the prize I offered," said Morosco.

Miss Butler could hardly reply at first, but finally did so, and Morosco added:

"And to also tell you that I have accepted your other play 'Mom,' written under the name of John Elliott."

"Oh," was all she could say.

"And now, if you wish, I shall be glad to take you downstairs and let you see the prize winner in rehearsal."

Tears, the pre-rogative of every woman, then asserted themselves and, after they had passed, the newest prize-winner murmured.

"Just to think that I was going hungry in that hotel while a play of mine was in rehearsal within two blocks of me."

Miss Butler was then taken to the

office of Mr. Lebowich where contracts for the two plays were drawn and handed to her, together with a check for \$1,000, upon receipt of which she immediately wired to her mother in Pittsfield, Mass., to hurry to New York and help her celebrate the placing of three plays, for, within twenty-four hours after it became known that she had won the prize, John Williams came galloping round with a contract for "The Lap Dog," a script of hers, which he had been considering. Thus, within the setting of two suns, Miss Barton was taken from circumstances where she had to do clerical work at starvation wages while she ground out plays, to a position where she is practically sure of \$50,000 at least from royalties, film right, etc.

"Mama's Affairs" is now scheduled to open at the Little Theatre New Years night, with Robert Edeson, Effie Shannon, Amelia Bingham, Katherine Kaelred, Ida St. Leon, Little Billy and several others in the cast.

Morosco also got two other plays out of the contest, one called "The Clam Digger," by Elmer Hohmer Rundsley and the other "Conquering Kate" by Rita Smith. Out of the other contest in which he offered a prize, he only secured one suitable play, although 3000 scripts were submitted. Four out of forty-two, therefore, is considered by him to have been a lucky haul.

Morosco's contract with Harvard University was to give a prize of \$500 to the writer of the best play and to produce it within six months of the date of acceptance.

"MY GOLDEN GIRL" OPENS FRIDAY

The new Victor Herbert operetta, "My Golden Girl", will have its premiere on Friday night, in Stamford. From there it will go to Providence, then to Washington and later will be brought to New York.

ROBINSON LEFT \$1,000,000

E. M. Robinson, the bookie agent, who died recently, left an estimated estate of \$1,000,000. This includes a large block of stock in the B. F. Keith theatres. His will provides that after paying certain bequests, the residue be divided into ten parts and held.

The beneficiaries receiving one part each are Mrs. Grace Robinson, and her three sons, Mrs. Charley Parsons, Mrs. Adele Vorhees, Bert Robinson, his brother; and Miss Elizabeth Paralt. One part was left to an unnamed friend, whom, the will states, is known to Clark Day, the executor of the will.

B'WAY LIGHTS GLEAM AGAIN

Broadway again became the "Great White Way", on Saturday evening, with the announcement that all restrictions on coal were removed. The old alley has been dark for more than a week, and, with the lights burning once more, the street seemed lighter than ever. All that was needed to have things fully as gay and as bright as they were in old times, was a removal of prohibition.

LIKE NEW WOODS PLAY

ATLANTIC CITY, Dec. 15.—Al Woods opened a new melodrama "A Room At The Ritz" at the Globe theatre here tonight. This piece started out with a plentiful supply of tricks and fascinating situations, culminating in a murder and typical cross-examination which fixes the blame. There is no element of mystery and all the elements of sheer melodrama. It went over.

The play opens with a prologue set in a notorious restaurant, to which one Devreaux has brought an innocent stenographer from his father's office. The waiter, by a trick, succeeds in getting out for a moment and tells the girl what kind of a place she is in. She attempts to leave, just as Devreaux returns. He restrains her forcibly, impressing his unwelcome love upon her. A police raid, in which both are taken as Mr. and Mrs. John Smith, ends the prologue.

Act one takes place five years later, at the girls country residence. She has married a widower who has one grown daughter. It then transpires that Devreaux has involved another man's wife and that this man is returning that day from Europe. It is also discovered that he has made advances to the daughter and that she has an appointment with him for that night.

The mother, ascertaining this, goes to Devreaux's apartment and, while conversing, is interrupted by the arrival of her husband, who intends to whip Devreaux. She hides in the bedroom. The husband and Devreaux then begin an argument which culminates in the shooting of Devreaux. The latter has left a note upon his desk, intended for his valet, to the effect that he does not wish to be disturbed.

This, the husband pins upon the outside of the door to the suite, locks the door from the outside and leaves the wife imprisoned. She disarranges the room, takes down the telephone receiver, cries "don't do that" and fires two shots. Almost at once the room is entered forcibly by the management. She confesses to the murder and is arrested.

The last act is a cross questioning much in the style of the "third degree". The district attorney proves to have been the waiter in the restaurant five years ago. Through his deductions and surmises the truth is finally arrived at, and, in the end it is intimated that the culprit will be exonerated.

"The Room At The Ritz" in New York will be named "The Sign On the Door". Mary Ryan has the lead, with Lee Baker as her husband. Lowell Sherman does by far the best bit of acting. He created, last night, a human, interesting villain. Other parts are merely subsidiary.

"MIDNIGHT WHIRL" POSTPONED

The opening of the Century Roof's "Midnight Whirl", has been postponed until December 26, instead of opening last Monday. This was made necessary by the absence of Julian Mithell, the stage director.

CHURCH TO GIVE MIRACLE PLAY

The Parish of St. George's Church, and the Educational Dramatic League, of which the former May Robson is president, will present, on December 23, 24, 25th, a Miracle Play, at the Church called "Eager Heart". The performance will be conducted as though it were a religious service, no applause being allowed. Mrs. Belmont will read "Magnificat" from behind the scenes. The League is endeavoring to establish Miracle Plays as part of the regular church services.

"CARNIVAL" DOESN'T GET OVER

WASHINGTON, D. C., Dec. 15.—If one were to tear out of a volume of Shakespeare's works, the single play of "Othello", lay it in the Venice of the 20th century, translate the dialogue into 20th century English and make Othello an Italian theatrical wizard, one would have the first two acts of "Carnival", the widely heralded London hit which had its American premiere at the Belasco last night with Godfrey Tearle in the leading role.

In order to complete the rest of "Carnival", one would show the modern Desdemona as a lady who really philosophers with very little excuse and cast her opposite her husband in stage reproduction of the Shakespeare classic. Then have the husband go crazy during the final scene, very nearly choke wife to death and take his fingers off her neck just in time to fix things so she can confess her error, be forgiven and make a happy ending. That's "Carnival", by all odds one of the most disappointing dramatic importations Washington has seen this season.

The authors, H. C. M. Hardinge, and Matheson Long, have subjected themselves to odious comparison by practically re-writing "Othello". They fail to qualify as playwrights of Shakespearean stature. This might not be so bad, however, had they not attempted, with sophomore assurance, to tack a happy ending to "Othello", for the result would drive a professor of drama into colic.

Godfrey Tearle, as the modern Othello, broke through the restrictions of his role long enough to show that he has the training that should make him the logical successor of Shelley Hull, an observation that may make him angry, but which is true. One don't blame him for failure to inspire respect for the part he has in "Carnival".

A. E. Anson has a villainous role that he lifts on his usual acting pedestal. But he cannot keep it there long and by act 2 his acting is mere shoulder jerking, finger snapping and cigarette flipping. Mary Malone failed dismally to bring either charm, authenticity or artistry to her role.

The rest of the cast struggled proportionally.

"CURIOSITY" COMING IN

J. S. Tepper, formerly manager of the "Tea for Three" company, and who is a relative of the Selwyns is responsible for the new H. Austin Adams drama "Curiosity", which will open at The Greenwich Village Theatre beginning Thursday. In the cast of the play, which was first produced last Spring at Asbury Park, and has since then been rewritten in part, will be Irene Fenwick, Cyril Keithly, Ramsey Wallace, Merle Maddern, and Arvid Paulson. The production, which is Tepper's first independent venture, was staged by Edgar Selwyn.

BESSIE ABBOTT LEFT \$137,891

According to an appraisal made last week, the estate of Bessie Abbott, the opera singer, is valued at \$137,891. Of this, her country place in Westbury, L. I., is valued at \$79,883. Her personal property, including more than \$25,000 worth of gems, is appraised at \$57,223.

LEW FIELDS HAS REVUE

Lew Fields, star of "A Lonely Romeo", has made arrangements to present a revue during the coming Summer, to be known as "Wild Women of 1920". Fields himself, will not appear.

Holidays and Coal Strike Combine to Put Business Off

Broadway Houses All Felt Effects Last Week, Even the Hit Attractions Falling Below Box Office Totals of Previous Days

A decided slump in Broadway business set in last week, caused by the combined influence of the approaching holidays, bad weather, restrictions on account of the coal strike in the use of light and the cutting off of a considerable number of trains that usually bring many theatre patrons to the city. As the theatres receive a considerable number of their patrons from the 250,000 transients that come into and go out of New York every day and the taking off of trains is estimated to have cut this number down fully 100,000, the resultant effect upon the box offices from this cause was considerable.

Among the playhouses affected by these conditions, perhaps the Hippodrome, largely dependent upon transient patronage, was the hardest hit. The approximate gross receipts for that house, according to the management, totaled \$59,000 for the week end-

ing Saturday, a slump of nearly \$10,000 in comparison with the business of the week before.

Other legitimate productions, especially those in the hit class, experienced a similar decrease. "Roly Boly Eyes" at the Knickerbocker did around \$10,000, "Apple Blossoms," one of the best drawing productions on Broadway, whose usual weekly gross has averaged between \$17,000 and \$18,000, played to approximately \$13,000; and box-office receipts for "Clarence" were about \$13,200, nearly a \$4,000 decrease in comparison with last week's business.

Following the raising of all restrictions governing the use of coal and the curtailing of electric lights, producers are again anticipating normal conditions when the holidays are over. Partial restoration of the train service curtailed last week was resumed Monday, although the full 10 per cent eliminated will not be restored until later.

BALTIMORE BOOKS YIDDISH CO.

BALTIMORE, Dec. 13.—The Yiddish Art Theatre, New York's latest Yiddish drama organization will give one performance here next Monday night. The play will be "Samson and Delilah", from the pen of Sven Lange, a Scandinavian. Jacob Ben Ami and Emanuel Reicher are the directors of the theatre, and, in the cast of the piece, the following will be seen, Ben-Ami, Henrietta Schnitzer, Jechiel Goldsmith, Hyman Mysell, Gershon Rueben, Lazar Freid, and Sonia Gorskya.

COURTNEY ENDS FRISCO RUN

SAN FRANCISCO, Dec. 13.—"Civilian Clothes" with William Courtenay, has ended its run at the Curran Theatre here, after playing two weeks. The Los Angeles Company, however, is now in its twenty-fourth week and still going strong.

HOWARD HAS NEW ACT

Jos. E. Howard is ready to launch a new act, entitled "Chin Toy," with twenty-two people including himself, Ethlyn Clark, Jack King, Maurice Diamond and another female star. The act will open at Yonkers, Jan. 6.

T & D GET NEW HOUSE SITE

SAN FRANCISCO, Cal., Dec. 12.—Turner and Dohnkin, who control a string of motion picture theatres throughout California, have acquired a site for a new house in Salinas. Ground has been broken and work on the house, a \$120,000 project, has been begun.

WHIRLWIND OPENS

PITTSBURG, Dec. 13.—"The Whirlwind", the new John Cort production, opened at the Duquesne Theatre here last night for a week's run. The play pleased here. John Cort attended.

Mimi Augulia is featured in the cast, which consists of Rose Coghlan, Paula Shay, Oswald Yorke, John Davidson, John C. King, Jessie Villars, John Herrington, Chief Manabozho, Dand Red Eagle, Arin Johnston, Frank Andrews, Helen Tracy, Hortense Alden, Jacob Kingsbury, Marguerita Risser, Joseph Sweeney, Marian Batista, Fred Dalton.

NAME MAXINE ELLIOTT PIECE

Maxine Elliott's new play is to be called "Trimmed In Scarlet". William Hurlbut wrote it and it was given its first production in London with Irene Vanbraugh in the leading role.

CORT TO DO "MARISKA"

"Mariska" is the name of an operetta that John Cort is putting into immediate rehearsal for an early production on Broadway. The score is by Otto Motzon.

HOLDING WYNN SHOW

Rumor has it that Ed. Wynn's "Carnival" will be seen in New York as a Summer attraction. It is making a hit on the road. Wynn has started something new by meeting his audience in the lobby after the show, and kidding everybody, just as Hitchcock does before the curtain rises.

SUED OVER BAYES PHOTOS

Sarony, the photographer, sued Joe Weber some time ago and obtained a judgment for \$143, by default. The action was based on a claim for photograph of Nora Bayes, made of the comedienne during 1912 while she was one of the principals in the variety show produced by Weber. It was alleged that Weber was responsible for these photographs.

A woman process server averred that she served Weber with the summons and complaint in the action, at his office, 1416 Broadway, last August. Weber claimed that he knew nothing of the suit until City Marshal Jacobs came into his office and made a levy under an execution that had been issued out of the Ninth District Court. Then he telephoned his attorney, Alfred Beekman, of House, Grossman and Vorhaus, the latter hurriedly prepared an order temporarily restraining the marshal from executing his levy, which was served on the marshal after it was signed by a Municipal Court judge; and last Friday the matter was thrashed out before Judge Genung.

The judge decided that Weber had never been served personally with the summons and complaint, set aside the judgment obtained by default, which automatically nullified the marshal's levy, and set the case down for trial during this month.

STOCK PRODUCES NEW PLAY

Boston, Dec. 13.—"Miss Robinson", presented here this week for the first time in America, by the Jewett Players, at the Copley, is a comedy in three acts by Elizabeth Baker. While there are certain humorous passages, it is essentially dramatic, with even a touch of melodrama.

The action centres around Miss Robinson, Mr. Walter Vintage's secretary, into whose possession comes the skeleton in the Vintage family cupboard. Years before, Mr. Vintage had married a worthless woman and, believing her dead, had married again. Later, the first wife re-appeared and, up to the opening of the play, he had supported her and had also paid money to an old servant, Mattie Hine, who knew of the affair. But, in an illness, Mattie bursts into the room where the family is gathered and blurts out the secret, exhorting the Vintages to repent.

Unfortunately, Miss Robinson is in the room. In order to make sure that she keeps quiet, the Vintage family decide that Horace, the younger son, shall marry her. Horace has already become somewhat interested in the girl and consents. Although Miss Robinson has practically decided to marry Billy Ardin, a young man of her own class, she is flattered by Horace's proposal and accepts him. All goes well until, through the prattle of Mable, Horace's younger sister, Miss Robinson learns that it is a marriage of convenience for the Vintage family. Although Horace now really cares for her, Miss Robinson refuses to marry him and flies back to the ready Billy.

Viola Roach has the title role and E. E. Clive is Billy. They are supported by May Ediss, Cameron Mathews, Percy Waran, Jessamine Newcombe, H. Conway Wingfield, Nancye Stewart, May Hamilton and Marion Trable.

FRIARS AUCTION RAISES \$18,000

More than \$18,000 was realized at the auction at the Gaiety Theatre on Friday, of seats for the Friars Frolic to be held at the Lexington Opera House next Sunday evening.

The sale was started off by Jack Gleason, who quickly handed the hammer over to Frank Bacon. Later, Louis Mann played the role of auctioneer and Jess Dandy also took a crack at it. But the fourth member of the auctioneer's quartette, Roscoe Arbuckle, succeeded in kicking the most dust, selling box after box for \$1000 cold.

The first of these boxes went to Marcus Loew and the second to Joe Schenck. Others in the \$1000 class were E. F. Albee, Al Woods, Martin Beck, L. H. Periman, W. W. Cohn, and William Fox. Arbuckle then auctioned a box to himself for \$800. Milton Esberger purchased a box at a premium of \$750. Fred Block and Channing Pollock each purchased a box at \$500.

The highest premium paid on orchestra seats was \$200. Most of these were bought by non-resident members, represented at the auction by proxy. The gallery of 600 odd seats was sold in blocks to various Friars, the tickets to be given crippled soldiers who are desirous of attending the performance. All of the money collected at the auction will be used for the Friar's charity fund.

"WHAT'S THE IDEA" BACK

Rice and Cady's road show, "What's the Idea", with a cast of twenty-eight people, arrived back in town last week after a dissatisfactory tour of Southern territory covering a period of 28 weeks. This show was forced to close because of the unwillingness of managers down South to play anything but shows with a New York hit record.

LEHAR COMING OVER

That Franz Lehar, the Austrian composer of "The Merry Widow," is due to arrive in this country within the next four weeks, was indicated last week by a letter from him addressed to Anton Siegel, his attorney here.

In the letter, Lehar stated that he would leave Vienna early this month, but, because of strikes and other abnormal conditions existing in his country at present, he would have to make his way here through Holland and other countries. This will, of necessity, delay his arrival here.

His purpose in coming here at this time, Lehar explains, is to dispose of four new scores he has composed during the last two years. In addition, he will bring the scores of his two musical plays now running in Vienna. He does not indicate which American producing manager will have first pick of them.

Bernard H. Reich, one of Lehar's American attorneys, made a trip to Vienna about two months ago, returning here three weeks ago, and while in Vienna had several conferences with the composer relative to the latter's coming to this country. Upon his return, Reich attended to details connected with the coming visit of the composer which, he stated last week, will facilitate the latter's arrival.

It was explained that this country was never at war with Austria, that is to say, we were not at war in the international legal sense, and since, like Fritz Kreisler, Lehar is an Austrian, the State Department will not object to the composer's coming here at this time, even though the peace treaty has yet to be ratified by the United States.

Besides bringing a completely revised version of his international musical hit, "The Merry Widow," which he says he expects to see produced here by one of the major operatic organizations, Lehar is bringing the completed manuscripts of two of his latest musical plays. These are "Wo die Lerche singt" ("Where the Lark is Singing"), and "Die Blaue Mazura" ("The Blue Mazura"). The former of these has been produced and is now running in Vienna, where it has established itself as one of the musical successes of the season. The latter play has not been produced yet, but is scheduled for presentation in Vienna early next year.

Incidentally, it was also learned that a representative of A. L. Erlanger recently visited Lehar in Vienna and negotiated for the American producing rights to "Where the Lark is Singing," but the plans were never consummated. As a result, any of the producing managers in this country may have a chance to acquire a Lehar show from the composer.

KALICH MAY TOUR WORLD

PHILADELPHIA, Pa., Dec. 15.—Bertha Kalich is seriously contemplating a world tour, inasmuch as she has received offers from England and Australia. No details are as yet forthcoming.

"DADDIES" LEAVING PHILA.

PHILADELPHIA, Dec. 15.—"Daddies" starts its fourth and last week in this city to-day. The play will leave the Broad Street Theatre Saturday evening.

CLOSING IN PHILLY

PHILADELPHIA, Dec. 13.—"A Prince There Was", with Grant Mitchell, closes at the Garrick Theatre here to-night. Frances Starr, in "Tiger Tiger", will open in its place Monday evening. "Tea For Three" will close at the Adelphi next Saturday evening.

United Managers' Protective Ass'n Has Had Busy Year

Ligon Johnson, Counsel, Has Settled 308 Disputes With Stage Employees, 129 With Musicians and Convicted Nine Play Pirates Besides Other Matters

Three hundred and eight controversies involving stage employees and 129 with musicians, were adjusted during the last year by the United Managers Protective Association, as set forth by Ligon Johnson, counsel to the association, in a general resume of the work of the last twelve months. Play pirates to the number of 147 were suppressed and nine convictions for the illegal use of plays were obtained. The report, which has just been sent out to members shows in detail what the association has been able to accomplish for its members. It is as follows:

"So that our members may be advised of the work done and being done by the Association, a general annual bulletin is issued covering a summary of matters handled. This involves work before Congress and Government agencies, the railroad administration, the Internal revenue department and state legislatures, suppressing piracies, looking after labor negotiations and controversies, including those with stage hands and musicians, handling improper charges or demands under bill posting, advertising, transfer prices and attending to complaints generally, these covering all forms of discrimination and unfair dealing and charges.

Work Before Congress

"The Association has made four formal appearances before Congress, involving admission taxes generally, special theatre taxes and regulations, and protection of theatrical material (copyright); and its representatives have had numerous conferences with and made appeals to Congressional Committees and committee members. It was successful in defeating the proposed doubling of the admissions tax and secured elimination of other proposed or suggested legislative burdens on amusement enterprises.

Railroad Administration

"Under the confusion of war conditions, army necessities and post-war reorganization, a number of serious situations have arisen threatening theatrical travel, such as orders requiring 50 tickets to secure a baggage car (the rescinding of which the Association promptly secured) denying baggage cars for theatrical use in certain sections, and other regulations and requirements seriously hampering theatrical travel, all of which were successfully handled.

Internal Revenue Department

"The existing tax law was enacted within the past year, under which material changes were made in the tax requirements and levies previously in force. Numerous conferences with the Commissioner of Internal Revenue and his assistants in charge were necessary. Prompt rules were worked out and full instructions immediately bulletined to our members.

"Notwithstanding the many confusing situations involved, our members have been kept so promptly and thoroughly advised that little confusion and no unnecessary hardship has resulted. These tax bulletins have covered such phases as the tax generally, signs and lobby notices, tickets, price marking, established price, passes, tax exemptions, employees, lithograph and exchange tickets, sales of performances, reduced rates, cut rate tickets and brokers, benefits, excess taxes, speculators, overpayments and refunds of same returns and practically all other

questions arising under the amusement section of the act. In addition, members have been advised individually under each inquiry covering any unusual circumstances and refunds obtained for them.

Income Taxes

"Members have been fully advised as to their obligations as employers of aliens, travelling actors, musicians, stage hands, etc. and in other matters covering withholding of the income tax at the source.

State Legislation

"The Association has successfully opposed proposed state legislation burdensome upon amusement enterprises, such as requiring a license for each performance of a play, requiring censoring of plays before any performance in a state, excessive license taxes, etc. In each instance it has been successful.

Piracies

"The Association has suppressed 147 piracies and secured the conviction of nine piratic play brokers and several performing pirates. It has also secured indictments against two others, one of whom is now out on bond and the other in jail awaiting trial. Play piracy has largely been suppressed.

Labor

"The Association has negotiated road scales for travelling stage crews and musicians and participated in the adjustment of many local scales. It has handled 308 controversies involving stage employees all of which, except 6, have heretofore been satisfactorily adjusted and 120 controversies involving musicians of which but one is still pending.

General Matter

"Suppression of sales of pick up paper and left overs in the charley box has been made and contract jumping, discriminations and improper charges under bill posting, transfer, advertising, etc., handled. The general complaints have covered all forms of unfair or improper dealings, demands and charges, and 126 general complaints have been handled, none of which are now pending.

Conclusion

"None of the previously noted matters include minor complaints or controversies which could be disposed of by a telephone call, a letter or an interview, and embrace only those of sufficient importance to warrant the making out of an individual file for a record of the facts, negotiations and settlement.

"The foregoing by no means covers all that the Association has done and is doing, but it is sufficient to give our members a fair idea of the importance of the work and general matters involved.

ATTACHED FIELDS SHOW

Mel Franklin and Fred Bowers who wrote the lyrics and music for Lew Fields show, "The Lonely Romeo," attached the show in Philadelphia last week through Harry S. Hechheimer.

According to their attorney, Franklin and Bowers were to get the royalty due them each week but the payments fell behind until they had \$2400 coming to them. Explanation for the arrearage not being satisfactory, Hechheimer went to Philly and, with Benjamin L. Rubinsohn, a Philadelphia attorney, resorted to legal measures to collect it.

WEBER AND ANDERSON SPLIT

With the disposal last week of his holdings in the corporation which owns the Longacre Theatre, on West Forty-eight Street, G. M. Anderson, it was learned, will confine his activities to the production of plays on an extensive basis.

At the present time he is on the road with his "Frivolities of 1919" show, now playing an engagement at the Boston Opera House, but which is scheduled to open here January 5, probably at the Forty-fourth Street Theatre. Anderson is reported to have already expended in the neighborhood of \$80,000 on the show and it must look like a good proposition to the Shuberts, for Jake Shubert recently spent two days with it out of town.

The Longacre Theatre, including the site, cost approximately \$450,000. It was built by the Longacre Theatre Corporation (Goldstone and Pincus). In June, 1916, Anderson acquired the theatre, which he subsequently leased to the Frand Theatre Corporation, controlled by himself and H. H. Frazee. The rental they virtually paid to themselves is reported to have been in the neighborhood of \$30,000 yearly. In 1917, Frazee, it is said, needed money with which to acquire the Boston National League Baseball Club, so he sold his interest in the lease to Larry Weber, who had as associates in the deal Comstock and Gest and the Shuberts.

Now, Anderson has sold his interest in the property to Wagenhals and Kempner, it is said, who also control the corporation which owns the Astor Theatre, the latter house being held under lease by the Shuberts.

During their joint tenancy at the Longacre Theatre, Weber and Anderson produced four plays in partnership. These were "Nothing But Lies", "Nothing But the Truth", "Yes or No" and "The Very Idea".

Their joint interest in these plays remains the same, despite the fact that they will no longer produce in partnership, both going their separate theatrical ways. Weber, besides being interested in burlesque shows and also holding interests in shows controlled by the Shuberts and Comstock and Gest, recently became affiliated with Lewis Selznick in the motion picture business.

Anderson has practically removed all of his belongings from the erstwhile Weber and Anderson offices in the Longacre Theatre and has taken quarters elsewhere. W. M. Gorham, whom Anderson brought here from California, where Gorham had managed the extensive motion picture interests formerly controlled by Anderson, and established here as his general manager, will continue to act in that capacity for Anderson.

TO RE-BUILD N. O. HOUSE

NEW ORLEANS, La., Dec. 14.—Plans for the building of a new opera house on the site of the old French Opera House, which was burned down several weeks ago, are now under way. The stockholders in the old opera house have appointed a committee to confer with the New Orleans Grand Opera Association in reference to a new building. A plan to make the new theatre a combined memorial auditorium and opera house has met with disapproval in many circles, and it is probable that the old opera house will be restored without change, except in the way of fire-escapes and modern improvements.

GUILD PICKS MEETING DAY

The Catholic Actor's Guild, decided last week that a regular meeting of the Guild will be held on the second Friday of each month.

KLINE SUES UNIVERSAL

Harry D. Kline, who went to California last May to assume his duties as studio manager for the Universal Film Company, returned to New York last week and immediately instituted an action for alleged breach of contract of employment against his erstwhile employer.

The suit was brought in the United States District Court here and, in his complaint, filed through Nathan Burkan, his attorney, Kline alleges that he is entitled to \$33,200, the total amount of salary he would have earned had not the Universal let him go December 6.

According to the complaint, Kline was employed by the Universal, Carl Laemmle, as head of the company, signing the alleged written agreement for a period of two years from May 14, 1919. Under the terms of the alleged agreement Kline, as studio manager, was to receive a weekly salary of \$300 during the first year and \$500 during the second year.

However, after working in California for a period of less than eight months, Kline says he was "fired", contrary to the terms of his contract. Thus far the Universal has not filed any answer to the complaint.

ROONEY AND BENT ROBBED

A sneak thief got into the dressing-room of Pat Rooney and his wife, Marion Bent, at the Riverside Theatre last Friday night and stole a black velvet bag containing \$110 in cash, Miss Bent's wedding ring, a pawn ticket for one of her valuable diamond pins, and a set of diamond and sapphire cuff links, besides a diamond and sapphire stick pin that went with the link set. The latter are said by the police to be worth more than \$500.

This robbery was discovered by Rooney and Bent a few minutes after they entered their dressing-room following the finish of their act. While they were on the stage, their maid, Eva Fuller, had placed the bag containing the money and jewelry in the tray of one of the trunks in the room. The maid then left the room for a few minutes to go on stage to watch the act. She says she was not out of the room for a longer period than five minutes.

The maid has been in the service of Miss Bent for the last two years and she says this is the first time she ever permitted her employers' valuables to remain in the dressing-room while she was away from it; she was always in the habit of carrying the valuables with her.

Detective sergeants James V. Fitzpatrick and Steve Love, of the West 100th Street Police Station, where the robbery was reported by house manager Charles Derr shortly after it was discovered, who were assigned to investigate, say a strange man was noticed about the stage while Rooney and Bent were performing.

TO CELEBRATE WITH SCRIBES

PHILADELPHIA, Dec. 12.—A number of artists will appear at the Christmas celebration given by the Pen and Pencil Club of this city on December 30. Ralph Bingham has volunteered and the stars of the "Passing Show of 1919", which opens here, will also appear.

Others who will entertain are Willie and Eugene Howard, Ray Cummings, William J. Philbrick, John Burke, Edward Basse, Frank Hall, Bobby McCree, Helen Harrington, Leeta Carder, Alexandra Dagmar, Dorsha, Dolores Suarez and Blanche Parks.

"The Lady in Red" Cast Ask Equity to Get Salaries

**Tell Officials of Association That Corporation, Once Backed by
Millionaire Shipping Man, Owes Them. Company
Closed in Paterson Early This Month**

That "The Lady in Red" came a cropper in Paterson, N. J., recently, is the story brought to the Actors' Equity Association early this week by members of the company, who filed claims for back salaries. The aggregate amount of the salaries, according to Paul H. Turner, attorney for the Equity, is \$1,643. And unless the members of the company are paid, Turner stated, suits will be brought against the Hercarsi corporation, which produced "The Lady in Red".

According to Turner, "The Lady in Red" had been out on the road about ten weeks before it was brought to Paterson early this month. During this time, he stated, the members of the company received their salaries in portions. In Paterson, several made definite demands on company manager James Barnes for back salary they claimed to be due.

To add to the show's troubles, somebody attached it in Paterson, with the result that the piece was forced to close right then and there, the company coming to New York, where most of them aired their grievances to Equity officials. These latter, after listening to the players' placed the matter in the hands of Paul N. Turner, who stated early this week that, if recourse against the Hercarsi corporation, of which John P. Slocum is said to be general manager, proves ineffectual in collecting the back salaries claimed by the players, he would proceed against the individual officers and directors. This legal recourse is vouchsafed people who have salary claims under the law of this state, declared the Equity attorney.

When asked over the telephone Monday night why the players in "The Lady in Red" had not been paid all the salary due them, as claimed, John P. Slocum, speaking from his apartment

in the Hotel Bristol, declared: "They didn't get paid because there was no one home". Slocum had previously explained that he journeyed to Paterson on the day the show closed but that his visit there failed to placate the players.

Within the last few weeks, the name "Hercarsi Corporation" has been rubbed off the door of the suite of offices which the corporation occupied on the fourth floor of the Selwyn Theatre Building. About ten days ago Slocum was found there, in room 407, by a "Clipper" reporter, arranging books and papers in bundle form. At that time, he explained that, although the Hercarsi corporation would not occupy the suite Anderson T. Herd, the wealthy shipping man who backed "The Better Ole" and who at the time, at least, was interested in "The Lady in Red" would still retain the offices and pay the rental for them.

Herd, who is reported to have sunk upwards of \$50,000 in "The Lady in Red" show, besides being a millionaire and in the shipping business, is an animal fancier who has won various large sums in prices for blooded live stock he has exhibited.

The following is a list of "The Lady in Red" company who claim unpaid salaries and the amount of each individual claim: Arthur Deagon, \$345; Winifred Francis, \$200; Henry Antrim, \$75; Harry Miller, \$177.50; Olive Hill, \$172.50; Alden McClaskie, \$133; Frances Clyde, \$102.50; F. Gatenby Bell, \$2.50; J. Humbird Duffy, \$75; Betty (?), \$32.50; Carmen Bordan, \$20; Pamela Carew, \$20; Nellie Anderson, \$17.50; Helen Winters, \$17.50; Mazie Edwards, \$17.50; Irene Riley, \$17.50; Elizabeth Newton, \$17.50; Lillian Hewitt, \$17.50; Dorothy Meadows, \$17.50; Leonard Hopkins, \$17.50; Rose Royce, \$17.50; Marcia Phillips, \$10, and Mrs. Rogers, \$40.

"BEN HUR" TO TOUR AGAIN

"Ben Hur", Klaw and Erlanger's dramatic "institution", is announced to open its twenty-first season on the road some time next February. The show was first presented here at the Broadway Theatre, November 29, 1899.

In the twenty consecutive years that "Ben Hur" has held forth it has been witnessed by more than 10,000,000 people and its receipts have totaled upwards of \$8,000,000. Several years ago the play was running in this Emilie Lea, Marguerite Zender, Tyler taneously.

"ANGEL FACE" COMING IN

"Angel Face", the musical comedy by Victor Herbert, which has already been seen in Chicago, Philadelphia and Boston, will open in New York at the Knickerbocker on Monday, December 29th. The lyrics are by Robert S. Smith. The play is produced by George W. Lederer.

In the cast will be John E. Young, Emilie Lea, Marguerite Zender, Tyler Brooke, Mary Milburn, May Thompson, George A. Schiller, Minerva Gray, William Cameron, Sarah McVicker, Marguerite St. Clair, Miriam Medie, Georgie Sewell and Gertrude Walxel.

BILLIE BURKE TO DO SERIES

F. Ziegfeld has announced that he will make the organization now presenting "Caesar's Wife", a permanent one, and that, each season, they will present a revival of an old comedy, beginning next year with Sheridan's "A School for Scandal".

Miss Burke will play the role of Lady Teazle. The costumes will be made in London and the scenery will be designed by Joseph Urban.

GOLDEN GETS NEW ONE

John Golden has secured the producing rights to a new comedy by Winchell Smith entitled "The Wheel," which is scheduled for early production.

"WELCOME STRANGER" READY

For his new play, "Welcome Stranger," by Aaron Hoffman, Sam Harris, has engaged George Sidney, Edmund Breese, Ben Johnson, Edward L. Snider, David Higgins, Charles L. Schofield, Davis Adler, John Adair, Jr., Frank Herbert, Percival Lennon, Don Roth, Francis Stirling Clark, Isodora Martin, Mary Brandon and Valerie Hickerson. The play will open in Rochester on Dec. 22 and will go to the George M. Cohan Grand, Chicago, where it will begin a run Dec. 28.

DAVE BENNETT SUED

David Bennett Motz, theatrically known as Dave Bennett, stage manager and producer for Comstock and Gest, is being sued by Josephine Bennett Metz for divorce and separate maintenance. It is rumored that Gladys Dore is the co-respondent. Mrs. Bennett asks for \$6,000 a year alimony and \$2,500 counsel fees. She claims his income is \$30,000 a year. Metz has, as yet, filed no answer.

JULES HURTIG TO PRODUCE

Jules Hurtig, of the burlesque firm of Hurtig and Seamon, will shortly produce a comedy on Broadway called "The Pendulum," written by Alberta Stedman Eagan and Bide Dudely. Mabel Brownell, who has already appeared in "Eyes of Youth," "The Gamblers," "The Great Divide" and a number of others, will be featured in the production, which is being staged under the direction of Clifford Stark.

MOSS'S NEW HOUSE STARTED

Work on the new theatre that B. S. Moss is building has been started on the site which occupies an entire block, bounded by Webster, Tremont and Carter avenues, and 174th Street. The theatre is to cost \$1,000,000 and is to seat 3,500. It is expected that the new house, the largest in the Bronx, will be called "The Grant."

GATTS' SHOW "SET"

Work has been completed on the casting of George M. Gatts' "Katzenjammer Kids," and it has gone into rehearsal in Chicago, being scheduled to open in Racine, Wis., Christmas day. Georgia Campbell, heading the cast, will be supported by Harry Murry, Rose Stanley, Fred Flynn, Petra Folkian, William J. Hoyt, Paulies Paulies, Henry Washer, Clarence Wells, Hugo Wright, and A. Lockridge. Edward Everett is business manager; A. W. Swartz, agent, and W. B. Fredericks, company manager.

MARE ISLAND THEATRE BURNS

VALEJO, Cal., Dec. 13.—The theatre at the Mare Island hospital reservation was destroyed by fire last week. The loss is estimated at \$5,000. The cause of the fire is not known.

HOLIDAY SHOWS BOOKED

PITTSBURGH, Pa., Dec. 15.—Two musical revues and two dramas will be playing here during Christmas week. Ed Wynn's Carnival will be at the Nixon, "Monte Christo, Jr." at the Alvin, Louis Mann in "Friendly Enemies" at the iPtt and "The Old Homestead" at the Duquesne.

"SMILIN' THROUGH" COMING IN

Jane Cowl will open in New York with "Smilin' Through" after completing her engagements in Boston and Washington. The piece was written by Allan Langdon Martin.

TO GIVE RUSSIAN PLAYS

A season of Russian special matinees will be given by Arthur Hopkins at the Plymouth Theatre, starting with Gorky's "Night Lodgings".

NEW FIRM CHARTERED

TRENTON, N. J., Dec. 11.—To operate motion picture and other kinds of theatres, as well as other amusements, is the function of the K. S. & K. Amusement Company, of 175 Smith St., Perth Amboy, chartered in the office of the Secretary of State this week. The new firm is capitalized at \$50,000, divided into 500 shares at \$100 par.

David Snaper, Sol Kelsey and Philip Kilivan are the incorporators; each holds four shares.

ANTI-PROHIBITION PLAY DUE

William Anthony McGuire shortly will begin rehearsals of his newest play, a drama entitled, "Stand from Under", taking a negative stand on the abolishment of alcohol. Richard Dix has been engaged to play the principal role.

WOODS HAS FOUR NEW PLAYS

A. H. Woods, for next season, has four new plays, two of them foreign comedies. The first is "The Great Illusion", an adaption by Avery Hopwood of a French play by Sacha Guitry and the other Ian Hay's comedy "Tilly of Bloomsbury". Then he has "The Moving Finger", produced in Atlantic City last Monday, and which comes into New York at the Republic, on the 22nd, and "Ready To Occupy", a new comedy with Ernest Truex in the leading role, which comes to New York after the holidays, following a preliminary showing in Stamford on the 22nd.

SUNDAY CONCERTS

Charles Purcell, the Cameron Sisters, Tom Lewis and Lt. Tim Brymn, were headlined at the Central concert Sunday evening.

The Lyric featured William and Gordon Dooley, the Klein Brothers and Harry and Anna Seymour.

At the 44th Street Theatre Dooley and Sales, John Burke, De Haven and Nice, and Bonita and Hearn were headlined. Ten other acts were presented at each one of the concerts.

The bill at the Manhattan Opera House consisted of Nonette, Ben Welch, "Flashes", Roscoe Ails and Jazz Band, Williams and Wolfus, Bennett, and Richards, Milt Collins, the Du For Boys and Wilbur Sweatman and Co.

The Century concert programmed Pat Rooney, George McFarlane, Ruth Royce, Whiting and Burt, J. Rosamond Johnson Sextette, Joe Browning, Fallon and Brown, McLallen and Carson and Hubert Kenney and Corine.

MITZI HAJOS BUYS HOUSE

Mitzi Hajos has purchased another home, making the second purchase this Fall. This property is a colonial residence on Burling Avenue, Gedney Farms, White Plains, and was bought from George Howe, Charles Griffith and Eudene Moss.

BENEFIT NETS \$2,500

The benefit performance held at the Century Theatre Sunday afternoon netted the Mayor's Committee on Rent Profiteering \$2,500. Acts were furnished by the Loew, Keith, "Gaieties of 1919" and Zeigfeld "Follies" managements.

"Wayfarer", Huge Spectacle, Opens to Audience of Over 8000

Sponsors Confronted by Many Difficulties in Staging Piece That Drew \$12,000 at Opening Performance in Madison Square Garden

"The Wayfarer", the greatest dramatic spectacle ever staged in this country and presented by the Inter-Church World Movement, was accorded its metropolitan premier Monday night. This great spectacle is neither drama, opera nor pageant, but a modern passion play in which more than 3,000 people appear on the largest stage ever constructed in New York. It opened to an audience of 8,000 and a \$12,000 gate receipt.

For months past, the huge project has been in rehearsal. Chorusers were enlisted from more than 1,500 congregations in the metropolitan district and Artists engaged who possessed the temperamental fitness and artistic attainments required for a production of this kind. And for purposes of realism, it was even found necessary to comb the entire country for camels, sheep and donkeys to say nothing of the hundred and one other minor details which are involved.

Along with the other difficulties, encountered by the producers in preparing the spectacle, was the building of the great scenes, which are much to large for any stage in the country. Also to find and equip an auditorium and stage capable of accommodating such a monster spectacle. In New York it was found that only Madison Square Garden was big enough. A great stage was constructed there, large enough to accommodate at each performance 1,500 persons, in addition to the two large choirs numbering 1,000 each. Beside this, there is a symphony orchestra of 100 pieces.

Then there was the matter of lighting, by which are secured many marvelous lighting effects. Equipment three times that of the largest standard auditorium in America was found necessary. It is said to be the most complete and elaborate portable equipment ever assembled.

All of these elaborate features are made use of simply as contributing agencies in the interpretation of the greatest drama ever conceived, on which the story of "The Wayfarer" is based.

Appearing in the prologue, the Wayfarer represents the average man, discouraged by recent world events, disheartened over the outlook for mankind and inclined to doubt the potency of Christianity. He is confronted by Despair, who attempts still further to break his already wavering faith and shows him in the first of the big scenes, a battle in a Flanders village, with its attendant horrors, as symbolical of what the world has come to.

Dazed and further disheartened, he calls for Understanding. She comes to him, reassuringly, tells him such things have always been in every crisis of every era, but that, always, there arises a stabilizing fort that restores man to his own.

Despair, protesting, but following, she takes the Wayfarer back through the ages and shows to him the Jews in despairing captivity, in the second scene "By the Waters of Babylon". They are revealed in the ruins of a temple at secret worship and lamenting their plight. A runner enters swiftly and tells them their beautiful temple in Jerusalem has been defiled and that their altars have been over-

thrown. This latest disaster overwhelms them until the outcries are stifled by the appearance of a Heavenly Messenger, who prophesies that not only they, but their children's children, shall be released from bondage and restored to the ancient glories of Jerusalem, where a Messiah shall arise to offer them everlasting life.

The story closely follows Biblical history, from this to the finale. Understanding next shows the Wayfarer and insistent Despair the fields of Bethlehem on the Night of the Nativity. Shepherds attending their flocks about the campfire, are discussing the ancient prophecies, that in particular foretold the coming of the Messiah. Reading from the Book of the Law, one calls attention to the auguries and the fact that that very place and moment fulfill them. Suddenly, the confirming Star appears in the East and while they marvel, the heavenly trumpets sound and the Messenger stands before them. They are directed to journey to the village of Bethlehem. They leave as bidden and, following them on their self-appointed mission, appear the Wise Men of the East, mounted on camels and with their retinue.

After an elapse of some thirty years, the great crowd at the Damascus Gate awaiting the triumphal entry of the Messiah into Jerusalem, is witnessed by the Wayfarer, while Understanding explains its significance. But the powerful interests begin to fear Messiah's growing influence and the effect of His miracles and he is denounced to Pontius Pilate, the Roman Governor.

Understanding now leads the Wayfarer and the nearly silenced Despair to the court of Pilate's palace. It is night and upon the balcony, Pilate restlessly strides, to and fro, certain the Messiah is innocent, but unable to find any way out of delivering him to the mob. Awakened from a vision, his wife runs and warns him, pleading for the Messiah urging that He be saved by delivering to the people one they have long sought—Barabbas, a notorious criminal. In relief, Pilate sizes upon the suggestion.

When the trial hour arrives, Pilate tries to appease the multitude with Barabbas. But they insist upon crucifying the Messiah and Pilate surrenders him, washing his hands as a token of his innocence.

Again the Sushan Gate, but this time the crowds are seen streaming outward toward Calvary. The cross is seen to fall and be caught up again. The multitude passes into the distance and the crucifixion is left to the imagination. Then follows the triumph of the Master over death, and Understanding now tells the Wayfarer that if he still does not believe, to follow her to further evidence.

She then takes him to the "Court of the World", the final scene. Despair following in his own despair. There she summons the leaders of history, who have borne the Cross over all obstacles. When these, by their presence and records, have testified, Understanding calls the nations of the world. Convinced, the Wayfarer regains his faith, as Despair sinks out of sight and the "Hallelujah Chorus" closes the spectacle, sounding the world's thanksgiving.

In the title role, Walter Hampden

plays with understanding. Blanche Yurka, as Understanding, and J. Harry Irving, form admirable support. In addition to these well-known players, there are more than thirty other professionals, who are all well-known either on the speaking or musical stage.

DULUTH NEEDS THEATRE

DULUTH, Dec. 15.—When the Lyceum Theatre opens during the coming Spring as a motion-picture theatre, this city will be left without a first class house. The Orpheum and Grand theatres supply vaudeville, and there are a number of motion picture houses. The Lyceum has been the one house with legitimate attractions, but has been purchased by new interests who will turn it into a "movie" in the Spring, leaving only vaudeville and motion picture houses in the town.

CLEF CLUB WINS

The Appellate Division of the Supreme Court handed down a decision last week which makes permanent the temporary injunction granted to the Clef Club, the organization of colored musicians, founded by the late Lt. Jim Europe, restraining Frederick W. Johnson, the Clef Club Singers and the Players' Managing Corporation, from using the name Clef Club on stationery or in any part of a corporate title.

The decision ends a controversy which started after the killing of Europe in Boston, when Johnson, who used to be the president and manager of the Clef Club, took charge of the clubhouse at 134 West Fifty-third Street, organized a company he called the "Clef Club Singers," and a musical exchange, called "The Players' Managing Corporation," and proceeded to do an extensive business, giving concerts and booking musical acts. These charges were made in the complaint.

The original Clef Club, finding itself homeless, managerless or any kind of a business organization, went to law and secured an injunction which put a quietus on Johnson and his Clef Club Singers. The defendants appealed from the injunction, but the decision of the higher court was for the complainant.

GETS THREE NEW HOUSES

WILMINGTON, Del., Dec. 13.—Three new theatres will shortly be added to the list of show houses in this town. One of the proposed theatres will occupy a site where six stores are at present, three on Market Street and three on King, and will seat over 2,000. Samuel Greenbaum, a retired merchant, is backing this theatre, which will be known as the Wilmington. Its policy has, as yet, not been announced, but it is understood that vaudeville and motion pictures will be given.

The second will be erected in that part of the city known as Brandywine Village, and will be built by the Strand Theatre Company of New York, with a policy of motion pictures. It will be managed by Oscar Ginns.

The one which is now being constructed is situated in the Union Park Gardens section and will open soon with motion pictures.

DITRICHSTEIN INTO BOOTH

"The Purple Mask," Leo Dietrichstein's new play, is scheduled to open at the Booth Theatre on Jan. 5. It has already been presented in London successfully.

PRIMA DONNA OPENS IN VAUDE

Maybelle Gibson, prima donna last season of the Al Reeves Show, opened Monday in vaudeville in a new act with three boys. She calls the act Maybelle Gibson and Melody Three.

"STRAIGHT" MAN DIVORCED

Flossie Bauer Sheahan was granted a divorce by Judge Tierney, of the Bronx Supreme Court, last Thursday, from Earl Sheahan, straight man of the "Caba'et Girls." Mrs. Sheahan, who is working at the National Winter Garden, was given the custody of their child and also granted alimony.

GOES INTO MINSKY SHOW

Frank "Rags" Murphy will open at the National Winter Garden next Monday. He closed with the "Cracker Jack" last Saturday in Detroit. Princess Doveer is the added attraction at the National Winter Garden now.

KAHN'S CAST CHANGING

Eugene West will close at Kahn's Union Square a week from next Saturday. Wenn Miller a juvenile "straight" will open there next Monday. Estelle Wood will open as prima donna at this house a week from Monday, replacing Miss Lorraine, who will take a rest.

SIGNS FOR BUFFALO STOCK

Jim Horton was booked last week with the stock company at the Garden Theatre, Buffalo, by Ike Weber.

CHUBBY DRISDALE TO MARRY

Chubby Drisdale, soubrette of the "Star and Garter Show" will be married next week in Philadelphia to Joseph Hill, the electrician of I. H. Herk's "Beauty Trust." Klara Hendrix will be the bridesmaid.

TO STAR IN HAMILTON PLAY

The second starring vehicle of Violet Heming will be "The Princess of New York," by Cosmo Hamilton. The Famous-Players Lasky Corporation will produce the film.

NEW THEATRE FOR 50TH ST.

A two-story motion picture theatre is to be erected at the northwest corner of Fiftieth Street and Eighth Avenue, by the Bancroft Realty Company. The building will occupy a plot 61.10x100 feet and will cost \$160,000. Eisenrath and Horwitz are the architects.

SHIPMAN FOR CAPITOL SCREEN

The feature film at the Capitol Theatre starting on Monday, Dec. 21, will be "Back to God's Country," starring Nell Shipman. The production was made in Canada.

DALLAS TO GET NEW HOUSE

DALLAS, Dec. 14.—A new theatre will be erected here by the Interstate Amusement Circuit, at a cost of \$500,000. Local contractors have already started to bid for the job.

"LETTY" CAST CHANGES

There have been some changes made in the cast of "Linger Longer Letty" with Charlotte Greenwood as the star. Margaret Severn has been added as a specialty dancer and Hattie Fox, niece of Della Fox, put into the ingenue prima donna role.

VAUDEVILLE

KEITH PUTS IN NEW BOOKING SCHEME

EDDIE DARLING HEADS PLAN

Adopting a system of bookings somewhat similar to the one employed on the Orpheum Circuit, the Keith Vaudeville Exchange started booking last week under a new plan whereby the handling of acts is centralized under one head who has authority to act for all houses on the circuit rather than for only a few, as formerly.

Eddie V. Darling has been made booking manager under this new plan. Directly assisting him will be Johnny Collins, Chester Stratton, Pat Woods and John McNally. Darling is empowered to book any theatre that plays U. B. O. vaudeville. It will now be possible for an act to get a route over this time without depending on the decision of some half dozen bookers.

Under the old plan, the theatres playing U. B. O. acts were booked by various men. One would have authority over the houses of the West, while another would have charge of booking the New York houses. Such a method made consecutive booking for any length of time rare. An act that might please one booker would, perhaps, prove objectionable to another and it necessitated agents doing business with half a dozen men to get their acts booked over the one circuit.

Under the new plan, this is all avoided. Darling, as head of the booking department, can, if he so desires, book an act solidly over the whole circuit. It is estimated that this new plan will considerably cut down what seemed to be useless redtape in the old style of booking.

Darling states that, in the few days that the new plan has been working, the results have been very gratifying.

DIANE AND RUBINI CANCEL

Miss Diane and Jan Rubini have been forced to cancel their act because of the illness of Miss Diane. While shopping at Macy's she was taken ill and is now confined in the Manhattan Square Sanitarium. The act was to go to Montreal this week, but her illness caused a postponement of all dates till she recovers.

FULTON TO TRY AGAIN

Beginning next Sunday, the Fulton Theatre will house Sunday night concerts under the joint management of Abe Feinberg and R. M. Sheedy. It is expected that the concerts will be of the same length as those at The Selwyn and will run for 10 weeks.

"LITTLE COTTAGE" GETS ROUTE

George Choos's "The Little Cottage," which played the Palace last week and is in Cleveland this week, has been given a route over the Orpheum time beginning next week, the 22nd, in Milwaukee.

MASON AND BENNETT SPLIT

The vaudeville team of Mason and Bennett have split. Miss Mason has formed a new trio act consisting of herself, Stella Ehrens and Betty Lewis.

THROW MONEY ON STAGE

Sammy Duncan, the Scotch comedian, broke down and wept last week while appearing at the Regen Theatre, where he played during the first half.

The thing that brought tears to his eyes and a pathetic rebuke from him to the audience was the throwing of some pennies on the stage by somebody in the balcony. With the clink of the coins on the stage, Duncan looked down, divined their apparent meaning and suddenly walked off. But the audience, with the exception of the loafers who had thrown the coins, would not have Duncan remain in the wings, so they applauded until he reluctantly came forward again.

With tears in his eyes and his voice shaky with emotion he told the audience exactly how he felt about the happening, also explaining that, in his own country, such a gratuitous insult is never known to have been offered to a performer. Then he bowed and walked off again.

Immediately that Manager Emil Groth became aware of what had occurred he sent ushers and a special detective up to the balcony to hunt out those who had thrown the pennies, himself taking up a vigil at the door downstairs, but all of their efforts in that direction were unsuccessful. Therefore he personally offered an apology to Duncan for the unwarranted occurrence and then announced from the stage that he would pay a reward of \$50 if at any time anybody caught people throwing money on the stage.

This same thing has occurred at the Colonial and a few other Keith theatres during the last few weeks, without the perpetrators being caught. As a result, the Keith offices have also offered a reward of \$50 for the apprehension of any one who is seen to throw money on the stage.

MUST DROP RED NOSES

Upon the complaint of Wilke Bard, Duffy and Sweeney have been informed by the Keith Exchange that they must make-way with their red nosed make-up when appearing on the bill with the English comedian at the Davis in Pittsburgh this week. Bard, who makes use of the same make-up, claims that Duffy and Sweeney's red-nose bit conflicts with his act.

BLACKFACE TEAM SPLITS

An account of differences that existed between them, Oral H. Cushing and Lew Pistel, a blackface team that played vaudeville for many years, have severed partnership. Each plans to succeed in an act of his own. Pistel has started to break his in and is now confronted with a complaint lodged by his former partner, who claims that Pistel is using his name and photos. Cushing has asked the N. Y. A. complaint bureau to restrain Pistel from doing this.

MAY BE ORPHEUM SITE

SAN FRANCISCO, Dec. 12.—The site for the new Orpheum Theatre is reported to be at the corner of Eddy and Powell streets, and will include the lot now occupied by the Turpin Hotel. This was the original site of the Columbia Theatre before the big fire.

ABORNS ENGAGE NEW PEOPLE

The Aborns have engaged several new people for their vaudeville acts, among them Eddie Lowry, the Broadway juvenile, and Roberts and Polaire, specialty dancers.

N. V. A. TO HAVE XMAS TREE AND SANTA

WILL ALSO CELEBRATE NEW YEAR

A real tree for Christmas and a party until the wee sma' hours on New Year's Eve will help the members of the National Vaudeville Artists to realize that the holiday season holds something more than merely playing a number of extra shows. It is planned to make the holiday spirit felt within the walls of the N. V. A. clubhouse, and, to that end, a committee is now busy making ready for both the Xmas and New Year celebration.

The Christmas celebration will center around a vaudeville Santa Claus who will give presents to all vaudeville performers who have been good throughout the year. He won't be able to give contracts or increases in salary or flopless acts to his followers who stand around the tree, but it is promised that he will have a present of some kind for everyone.

It is planned to make the New Year Eve celebration as hilarious as the absence of John Barleycorn will permit. The celebration will start with dancing, which will be followed by an all-star surprise entertainment. After the entertainment, dinner will be served at five dollars per head. Reservations must be made for this in advance, and it is stated that already all but a few have been taken.

A dinner will also be served to top off the Christmas celebration.

KRAMER LEAVES LEONARD SHOW

Dave Kramer, formerly of Kramer and Morton, who has been with "Rolly Bolly Boys" for the past six weeks, leaves the show Saturday night. He will work with Jack Boyle in a new vaudeville act.

PEYTON AND LUM JOIN

Lou Peyton, formerly of Hickey and Peyton, and Jimmie Lum, formerly of Rogers and Lum, have joined and are rehearsing a new act that will open shortly. The title of their offering will be "The Sportsman."

LOEWS, MEMPHIS, SUE

MEMPHIS, Tenn., Dec. 12.—Loew's Lyceum Theatre Company, here, has been named as defendant in a suit started by the Lake Cotton Company, for \$10,000, the amount of damages, said to have been incurred when the building, on Union Avenue which has been demolished by the theatre company, collapsed on Oct. 23. The building was being taken down for the erection of a new theatre.

CANCEL AT COLONIAL

Myrtle Fiske and George Lloyd, although programmed at the Colonial Theatre Monday, did not appear because accommodations could not be made for their act, which demands a full stage set. Clark and Bergman were also cancelled from this bill at the eleventh hour, due to slight illness of Miss Clark.

ESCAPES COMPLAINT

The complaint of Joe Jackson against Joe Barton is not being investigated by the N. V. A. because Barton, who is charged with doing some bicycle business belonging to Jackson, is no longer in vaudeville. He is now with the production, "Joan of Arkansas".

DAN HEALY COMPLAINS

Dan Healy, of the team of Ryan and Healy, has registered a complaint at the N. V. A. against the team of Murphy and White, claiming that the latter are using a copyrighted number of his relative to prohibition. He desires the N. V. A. complaint bureau to take action in the matter.

CAME ASHORE AT HALIFAX

Grock, the French clown who will open here shortly, arrived in town last Saturday, after being forced to come from Halifax by train, after the Carmania, on which he was travelling, collided with another ship. With him was his agent, Percy Reiss.

WANT DANCING DOLL BIT

Mack and Redding have asked the N. V. A. to restrain the Monte Carlo burlesque company from using a dancing doll bit which, the complainants allege, was originated and copyrighted by Jack Inglis. They say that Inglis gave them permission to use it in their act, but that no other act is entitled to do so.

LESSER SIGNS KELLERMAN

LOS ANGELES, Cal., Dec. 13.—Annette Kellerman, famous mermaid and motion picture star, has signed with Sol Lesser to make a series of pictures. She will have her own company, of which she will be in complete charge, even selecting the directors, story and so on. She will also make a series of health pictures.

NEW ACTS

"Krazy Kat Kapers," with Alfred Tornado, of the Six Tornadoes, featured, opened on Thursday at Bayonne.

"The Golden West Girls," a new act by Bert LaMont, opened on Monday at South Norwalk, Conn.

"The Girl," a dramatic sketch written by Edward Pepple, opened Monday with James Cornican, Louis Ancker and Bert D. Harris featured.

Howard and Bernard, two men, opened in a new singing act last week.

Eddie O'Connor will open in a new single in Philadelphia January 1st.

PALACE TENANTS MOVING

Tenants who will be forced to vacate their offices in the Palace Theatre Building on January 1st are already starting to get out and some are moving next door into the "Little Palace" Building, as the Witmark Building is familiarly known. Those who have already established themselves in the new quarters are Ray Hodgdon, Bill Lykens, Joe Paige Smith, Patsy Smith, and Norman Stadiger.

WEEDON'S COAT CAME BACK

George O. Weedon's \$150 overcoat, which was stolen from the tailoring establishment in the Putnam Building, where Weedon had left it for repairs some time ago, was recovered last week by Detective Clarence Daly, of the West Forty-seventh Street Station. He found it in I. Harlem's pawn shop on Eight Avenue near Fortieth Street, where the coat had been pawned for \$14.50.

PALACE

The Ramsdells and Deyo opened with an act that contained a series of dances. Both girls are pretty and stepped well. The male member uncovered a few eccentric toe prances that brought forth real applause. The act proved a good opener.

"Playmates," consisting of four girls and two boys, started slowly but picked up after the first number. A duet number by a pair of lassies was the big hit of the act. The smaller one surely knows how to deliver a number. Another kiddie delivered two semi-classic numbers that would have gone better had she not contorted her features. A ballad and a violin solo, accompanied by a dance and a toe number, concluded the offering. The members of this act are all youngsters and deliver their wares to the delight of all.

"Flashes," presented by Moore and Megley, is one of the best "Girl" acts in the business. When the producers sought a cast for this production, they surely picked winners. Doc Baker is a find and his work can be compared with the best in his line. This chap is a real artist. He makes changes wonderfully fast and his singing of comedy songs left nothing to be desired. Polly Walker, although a girl for the part, danced gracefully and sang sweetly, besides wearing clothes becomingly. Bud and Jack Pearson danced expertly. The eight girls that made up the chorus went about their work as if they enjoyed it. The scenery and costuming were in harmony with the offering and the producers should be encouraged to give to vaudeville several acts of like nature each season.

Brendel and Burt had the audience at their mercy, as every line and situation was a riot. Brendel, with his "Swede" accent and comedy clothes, never worked to better advantage. Flo Burt sang two numbers that went big.

Anna Wheaton and Harry Carroll made many new friends by offering an excellent singing and piano act. Miss Wheaton delivers splendidly and Carroll won individual applause with his old and new numbers.

"Topics of the Day" was flashed during intermission.

Ben Bernie has added a few new puns that caught on. His violin work and comedy talk was the signal for real applause. He is employing the "Over There" bit with the "Yiddish" finish that he originated while working with Phil Baker.

Kitty Gordon has rearranged her act since the Colonial showing last week. Kinney and Corinne, a pair of nimble steppers, have been added. Wearing three wonderful gowns, she entertained by singing a number of songs with the assistance of a singer in the audience, and closed the act to big applause. Among her other assistants are her daughter, Vera Beresford, Lester Sheehan, Clarence Senna and Jos. Lee.

Jack Wilson closed the vaudeville portion and delivered his comedy like the master he is. A satire on the motion picture called for the services of Miss Gordon, Miss Beresford and another man. Wilson, in black face, jibes Miss Gordon on her past performances and, after some real comedy, goes through a scene that is to be enacted in the picture. The unprogrammed man then embraces Miss Beresford and Miss Gordon denounces him by saying that men of his low manners give to the picture game its bad name. She shoots him and the action is being filmed. Thus the title, "The Surprise." The act is sure fire and Wilson and his cast put it over for all that it is worth.

"A Day's Pleasure," featuring Charley Chaplin, was enjoyed. J. D.

VAUDEVILLE REVIEWS

(Continued on Page 12)

COLONIAL

Chong and Rosie Moey got off to a fairly good hand in the opening spot, due to the cakewalk with which they close. The pair offered a routine of singing, which was only fair, and some dancing, which was a decided improvement on the singing.

Black-face Eddie Ross offered a routine of patter and banjo work. The patter has very much room for improvement, especially in the line of better gags. Ross knows how to deliver, but he needs better material. His banjo work is very good, and it sent him off to much applause.

"The Girlies Club," a musical tab with fourteen people, went well. The singing work of the majority of those in the cast is good, but the plot needs a good deal of speeding up. Why the chorus wore silver slippers, pink stockings and a yellow gown, is bothering our artistic sense. The combination is anything but pretty. The young man who plays the juvenile role is entirely too mechanical in his gestures in the "Whiting and Burt" number which he put over with a young lady. He appears to be merely a routine performer, who would be lost if anything went wrong with his cues. The girl was very good. The comedians work hard and give a good account of themselves.

Before Brennan and Rule came on, some trouble with one electric annunciator, in which the signs were arranged wrong, started. After a wait, the song-writers came on and went through their repertoire of old and new songs. After taking an encore, the pair went off to a big hand. This team always please, for not only do they sing well, but both know showmanship, and use their knowledge. Bert Rule's piano-playing always scores big.

Sophie Tucker and her new jazz band, opened in vaudeville after a years absence and scored a hit that compares very favorably with Bee Palmer's on her opening day at the Palace. In fact, it can justly be said that comparatively the applause given was even greater, for the audience here is smaller than that of the Palace. Miss Tucker took two encores and stopped the show. Although intermission was next, the audience stayed in to hear her put over one of her old numbers. The buxom Sophie now has a better act than she has ever been using, and, in addition to being dandy musicians, the members of the new band sing well and support Miss Tucker excellently. The act will be reviewed under New Acts.

George MacFarlane, with Herbert Lowe at the piano, followed the "Literary Digest Revue," and, despite all the singing that had been offered up to here, gave a very good account of himself. He rendered "Mascushla" for an encore and could have come back with another.

That all playlets or plays must have a happy ending to be successful, is disproved by Alexander Carr and Company, with "An April Shower," written by Carr and Edgar Allan Woolf. This offering is by no means new, but it is one that will surely please even those who have seen it before. The work of Carr is excellent and brought more than one woman's handkerchief to her eyes. His company is also very good.

Williams and Wolfus, with their familiar "hokum" act, also went over very well. William's comedy is one sure course for the "blues" and Hilda Wolfus serves the purpose of straight excellently.

RIVERSIDE

Lou Reed and Al Tucker opened the show following the news reel with an exhibition of violin playing and dancing. Reed did all the dancing there was, and in full justice to him, we must say that it was the only bright spot in the act. What this act needs more than anything else is a lot of speeding up. It lacks pep and go, elements which are very essential in these days of the jazz craze. They forced two encores.

Wish Wynne, the English comedienne, was on second, and, although badly misplaced, she succeeded in winning a good sized hit for herself due to her winsome personality. She offered a comedy number first, then two characterizations, first an English servant girl, and then an English country girl. This last was the better of the two, and sent her over for a neat hit.

The Gaudsmidt Brothers, assisted by their two poodles, were third. The men are excellent tumbling clowns, and have a very clever act, in which the poodles play no small part. The dogs are exceptionally well trained, and are used to provide comedy. The brothers showed some tumbling stunts that received big hands. They took a number of bows when they closed.

Joe Browning went after his audience strong, and he soon had them in convulsions of laughter. Browning, aside from being an excellent comedian, and owning a clever vehicle is a real showman as well. After he had made the folks laugh for about twenty or twenty-five minutes, they demanded an encore, and so he began to recite a dramatic poem. He had the audience on edge expecting a tense dramatic ending, but when they heard the surprise end they just sat back and laughed until tears came.

Pat Rooney and Marion Bent, assisted by Mlle. Marguerite, Frank Gill, Lucille Love, Lillian Fermoye, Maude Drury, and Vincent Lopez's Harmony Kings, are playing their second week as headliners. They offered their revue, "Rings of Smoke." When Rooney and Miss Bent walked on the stage, they received an ovation. After going through the entire act, encores and all, the audience was still unsatisfied, wanting more.

Pat Rooney and Mlle. Marguerite scored personal triumphs every time they stepped on the stage. Marion Bent did her little bit very well, and pleased everybody. The act, well written, well staged, and well cast, will without a doubt, become a regular annual feature.

"Topics of the Day" was shown, following intermission.

Grace Nelson, who was sixth on the program, is a singer who is in a class by herself. Tall, well built, attractive, good looking, and with real vocal ability, she scored a real hit. She has a voice, that, although powerful, is withal sweet and flexible. She offered a repertoire of high class numbers, and closed with the rendition in English and Hebrew, of "Eli, Eli," which served as an encore.

Thomas Dugan and Babette Raymond offered their "An Ace in the Hole" skit, that was received with laughter and applause. To Dugan falls the major portion of the work, and he bears his burden well. An unbilled assistant helped quite a bit in several bits. The act is well written and full of witty lines.

"A Day's Pleasure" featuring Charley Chaplin, closed the show. S. K.

ROYAL

The Nolans, man and woman, followed the overture with a snappy juggling offering, which brought them an encore. The stunts are good, and brought much applause all through the act. Less stalling by the man, however, would improve the act a good deal. He also made a mistake in waiting until the applause had entirely died down, before taking his encore.

McDermott and Heagney, two men, offered a song routine in the second spot which went over fairly well. One of the team plays the piano and also sings with his partner. The irreperatoire consists of special numbers, but the two need more life in their delivery. The singing pleases and got them over.

"Mrs. Wellington's Surprise," a comedy playlet with two women and two men tickled the risibilities of the audience, and as far as laughs and applause are concerned, gave a very good account of itself. The member of the cast who plays the part of the maid does some dandy work, which stands out markedly above the work of rest of the cast. However, all do their work passably.

Eddie Buzzell and Peggy Parker are rapidly rising to the fore as one of the best teams, so far as personality is concerned, to be seen in vaudeville. This juvenile pair not only possesses this quality, but have a very nice appearance, attractive looks, and, to top it all, ability. Peggy Parker is as dainty as they come, and looks like a million dollars in her frock. Eddie Buzzell is a nifty young man, delivers a song with great effect, is a dandy comedian and an artist all through his work.

J. Rosamond Johnson, supported by Earl Burford, Eddie Ranson, Pete Zarbriski, Taylor Gordon and William Butler, stopped the show cold on intermission. Johnson was called back for a curtain speech. The first part of the act, which consists of a number of ballads, which are sung by the company, is undoubtedly the best. The piano solo, rendered by Johnson, is also very good. In fact, the only fault with the act is the jazz used in closing, which is anything but musical. A little less noise and more harmony would make the finish much better. The Bronxites seemed to like everything, however.

Miss Juliet opened the second half and repeated the stunt of the preceding act by stopping the show. She offered her imitations, which stamp her as the best imitator in vaudeville.

The imitation of Harry Lauder is especially good. The audience greeted the opening of the Pat Rooney bit with applause. Her "Girl at the Counter" bit, offered for an encore, sent her off to a big hand.

Ward and Van kept the house laughing every minute they were on stage. This pair pantomime throughout practically their act, the entire comedy hanging on the "falling pants" gag used by the violinist, who also gets laughs by playing off key occasionally. The other played the harp and he gave a very good account of himself. Both appeared in "wop" makeup.

Whiting and Burt were greeted with a big hand and went off with one of the big hits of the bill to their credit. This clever pair of song delineators have a new repertoire, retaining only the "Sleepyhead" number of last season, which is a gem.

Recredis, a scenic dancing act, went well. The girls have improved a great deal since the act opened, and now dance with considerably more effect. The lighting effects are also good.

"A Day's Pleasure" closed the show. G. J. H.

VAUDEVILLE

AUDUBON

(Last Half)

Sansone and Dellah have a strong man turn that can easily hold its own in the better houses. The feats are novel and do not fail to thrill. The man pulled a "bone" in closing, for he should have gone off stage before removing his apparatus, or at least have waited until the lights were out.

Jim and Irene Marlyn were treated rough by the balcony bunch, although the act has many good spots in it.

Billed as the White and Long Players, a man and woman followed and offered a satire on a husband who has been compelled to take his wife fishing with him. The act is one of the cleverest two acts seen at this or any house in a long time. The pair are artists and were a solid hit.

Following the Fox news came a mind-reading act that is one of the best and most pleasing novelties offered to vaudeville in years. Lovett's Concentration is the name of the offering. A jazz-band of five, a woman and a man, constitute the company. The band and the woman are all blind-folded and the man works in the audience. The band plays through the mental request of those in the audience, any popular or classical composition that was ever written. The woman answers questions asked by those in the audience. The act is mystifying, for the man did not seem to be using code. In some cases, the leader of the band announces the title, but where a party in the audience does not know the title, by some means or other, the band plays the tune, nevertheless.

Jack Rose is one of the few acts that this theatre has held over for a full week. Rose now has a pianist with him. He put in some new songs for his second half, and some new gags, among them a satire on mind-reading, ala Billy Gibson and Wellington Cross. He went off to a big hit and also gave his pianist a bow which the latter deserved.

O'Hanlon and Zamboni Company, the latter being a leader in the orchestra, closed the show with a dance offering. The act was crude and showed signs of being a "break-in." However, the pair showed ability and, with time, will develop into a pleasing act of its kind.

G. J. H.

METROPOLITAN

(Last Half)

The Theodoros Trio of gymnasts opened the show with an exhibition of gymnastic strong arm feats that pleased and, during the routine, the different difficult stunts were separately applauded as they were done. The act, to all appearances, is composed of man and wife and their son, the latter furnishing all the comedy relief.

Ferguson and Sunderland followed with a song and dance act that went over nicely. The woman's song numbers could be eliminated to advantage. They have some witty remarks that are passed during the act, and, over and above all, they show some good stepping. The man offered an eccentric character dance that went over with a big bang. They closed with a double novelty dance.

Dora Hilton and Company, the latter being a male pianist, offered a high class singing act in which she mingled operatic and semi-classics with high class ballads. Miss Hilton has a pleasing, strong voice, which carries well and yet does not grate. Her repertoire is well chosen, she knows how to wear gowns, and has a pianist who plays well. Having all the elements of success, she could not help but go over.

Nat Carr has not changed his act one iota in the two or more years that have elapsed since last the writer saw him, but, just the same, most of the folks out front seemed to like it, and Carr went over very smoothly indeed. In fact, he even declined an encore.

The feature act of the bill was "The Love Hunter," which, if we remember rightly, was once called "The Bride Shop." The act, a musical tabloid of more than passing merit, has 12 people in the cast, including the chorus, who do their utmost to amuse the audience, and, we must say, they succeeded fairly well. The principal comedian bears the brunt of the work on his thin, yet capable, shoulders, and is given able assistance by an English Johnny. The musical numbers are pretty and the girls show some nifty gowns and shapes. All in all, as musical tabs go, this one is not so bad.

The feature picture was "The Country Cousin", with Elaine Hammerstein as the heroine.

S. K.

VAUDEVILLE REVIEWS

(Continued from page 11)

PROCTOR'S 23rd ST.

(Last Half)

Frank and Milt Britton play the xylophone, cornet and trombone. The two are a jazz band of the best kind, all by themselves.

J. Aldrich Libby, an old-timer, sang a number of songs in good voice, delivered some patter, most of which the audience didn't get, but got off to a big hand at the close of his act.

"The Uncertain Romance", a sketch with three women and as many men, has rather an unearthly plot, and is out of the ordinary run of small time playlets. The offering is, evidently, very new, for it requires a lot of going over. The cast also can be improved, for its work lacks conviction. The meat, however, which is the plot of the playlet, is there, and, with time and the blue pencil, will give a good account of itself.

Irving and White, man and girl, presented a Hebrew comedy offering that went very well. The girl is very pretty and handles her end of the act nicely. The other is a good Hebrew comedian, but is inclined to overdo the Yiddish. The act, at present, will do very nicely on the three-a-day, but can stand improvement with a few changes in gags.

Gertrude George, assisted by a pianist, who was not billed, sang a routine of published numbers. Miss George is an attractive appearing woman, possesses considerable personality and a pleasing voice, but, best of all, delivers her numbers well. A "blues" number, with her voice, would fit nicely into the routine.

J. C. Mack and Company are using practically the same act in which they played over the big time last season. The offering is now set in one and has an interior set instead of the exterior in full stage formerly used. Mack, as an old woman, gives a good performance and the half-witted boy gives capable support. The act scored the biggest hit of the bill when revived.

Roland Travers and Company closed the show with a magical illusion act. Some of the stunts are good, but most of them are on the lines of the old disappearing acts of the kind which have been seen for years.

G. J. H.

KEENEYS

(Last Half)

Johnson and Parsons, two colored boys, opened the show and started things jazzing right away. The boys have pep aplenty, and they let it go. Their last, a Scotch bit, sent them off to a huge hit. Dell and Gliss are offering an eccentric musical act which, although by no means a new idea, has two novelties in it. Their last bit, in which they lay on tables and play bells with their feet, scored heavily.

The Misses Shaw and Campbell offered a singing and piano act that pleased immensely. The girls make a very likeable appearance and have an act that suits their talents well. They harmonize nicely and put all of their numbers over for hits.

Frank Gardner and Company have a real variety act, inasmuch as they mix singing, comedy talking, acrobatics, a little novelty dancing, and some quick change work. The act held interest throughout and was accorded a really large hand at its conclusion. Gardner is the moving spirit of the turn and is assisted by a girl and man who do several specialties nicely.

Following the news reel, which offered its usual interruption, came Morgan & Gray in a pleasing little domestic skit, in which a loving wife makes hubby rush to get to work, only to discover that it is Sunday, his day at home.

Then came Bernard and Ferris, who stopped the show. That is, the singing of the slightest of the two stopped the show. This lad possesses a soprano voice, with which he does all the prima donna tricks, and the folks seemed to like it to the extent of applauding even after the act which followed was on.

The Nases, in a novelty skating act, closed the vaudeville portion of the bill and satisfied all concerned that they deserved the hit they scored. Their closing stunt is sensational.

The performance was concluded by "Luck in Pawn", in which Margaret Clark was featured.

S. K.

HAMILTON

(Last Half)

Togan and Geneva followed an overture which consisted of the score from "The Royal Vagabond," excellently played by William McElwain's orchestra. They are a man and woman, offering a tight-wire routine. The stunts are good and the pair put them over well.

Murray Leslie found favor with a number of songs and some patter. He is a very young chap, who delivers his songs with a lot of spirit, but shows a partiality for turning corners in such manner, while jumping around the stage, that his back is towards the audience. His gags, on the whole, are clever, but most of them have been used by a number of acts.

Leroy Lytton and Company presented a fair comedy sketch and got over fairly well. The entire company consists of two men and one woman, one of the men taking the part of an old Irish widower, the woman that of a widow and the third that of the widow's son. The cast indicates the plot of the offering; the widower is in love with the widow and she returns his affection, eventually accepting his hand. The son serves for comedy.

Ernie and Ernie, billed as "three feet of fun," proved to be a one legged man and a woman. The man did some tap dancing with the aid of a crutch and the woman did a bit of dancing herself. He gave an exhibition of high kicking that brought big applause from the audience. The act had no difficulty in getting off to a big hand.

Myers and Hanford, with their "rube" offering, found it easy going. The two sing and dance well, but should add more to their routine, for it is very short at present.

"Dangerous Dan McGrew," the "hoke" turn, closed the show. The act is a flash, but could stand a good deal of revision to good advantage. The cast is capable and handles its work well.

G. J. H.

PROCTOR'S 125th ST.

(Last Half)

Leonard and Willard, in opening the show, offered an act that might come under the category of comedy playlet. In spots, the comedy fairly bristles of small timeliness. However, they seemed to please the audience and walked off to the tune of a fair sized hit.

Charles E. Semon, with his comedy make-up and numerous special and humorous instruments offered a well balanced musical turn in the second spot that scored. Semon makes use of the bassone, long recognized by composers as a laugh provoking instrument, to aid him in putting his offering over. He plays well on all his instruments and delivers his gags in a sure fire manner.

Mable Burk and company, in her "Old Time and Modern Song Revue" offers an act that is novel and interesting. Owing to the applause the "Co." received for his jazz contributions, it seems but fair that he should have his name mentioned somewhere on the bill.

Cocoran and Mack offered the conventional two man act consisting of some crossfire, double stepping and songs. Although their material may not be very new and their delivery far from pleasing, they get away with it and that is all that is necessary on the small time.

Janet Adair, with a well chosen song cycle, a pleasing yet small voice, and her equally pleasing personality, scored quite a hand. There may be some question about her songs passing the board of censors in other cities, but, then, it's not so much the type of song but the way it's delivered, that really counts.

Bert Hanlon is probably the ranking nut comedian on the variety stage. He has good material and possesses the needed something to put it over and still leave the audience crying for more.

Libby and Sparrow, in closing the show, offered a well staged and presented ballet act. Both the dancers are possessed of grace and personality. They present a well stocked wardrobe and well modulated stage setting. This act made a fitting closing number for the bill and scored considerable applause.

E. H.

FIFTH AVENUE

(Last Half)

Names with drawing power were numerous on the program of the Fifth Avenue the last half. With Howard and Clark headlining, A. Robbins was also a familiar name. Mary Marble was featured in a playlet written by Maude Fulton and a new vaudeville fantasy entitled, "Lost on the Moon," for which Blanche Merrill is responsible, was also given prominence in the lobby display.

The Dancing Kennedys stepped their way through the opening spot in some whirlwind dancing that, though a trifle passe' in this year of shimmy shaking and queer quivers, was done so well that it didn't make much difference. The act has an original opening, after which it goes into fast dancing that gives plenty of speed to the act.

Brown and Spencer, a team of man and woman, songwriters, were next. However, they do not follow the vaudeville path of other songwriting teams. In one number the man sings a medley of song-hits. For the rest of the act the man at the piano accompanies the girl who renders a repertoire of songs not of the popular type. She is a coloratura soprano and sings, for the most part, light concert numbers. In other hands than Miss Brown's, it is doubtful how a vaudeville audience would receive this type of song, but her charm and personality win.

"Her Home Town," a playlet starring Mary Marble, will be reviewed under New Acts.

Neil McKinley belongs to the Bert Fitzgibbon family of nuts and makes a decided hit with those who like nut comedy. There were plenty of these in the Fifth Avenue audience, when McKinley was reviewed and laughs started as soon as he entered. The "Plant" in this act has a good singing voice, and the applause of the audience showed it liked his singing.

"Lost on the Moon," a musical fantasy by Blanche Merrill, followed. See New Acts.

Nick Hufford has material that is strikingly original and possesses an act that should be saleable if for no other reason than that it is different from all others.

Howard and Clark always score big. Howard is a real showman and always sells his act to the audience. Miss Clark is a valuable asset, but, when reviewed, seemed to lack considerable of the snap and sweetness that originally won her favor. She should not depend on her laurels too much, but should put every ounce of her energy into the act.

A. Robbins and Partner cleaned up in next to closing spot. Here is an act different from the rest and guaranteed to put any audience into good humor.

The show was closed by Theodore Bexeli and Company, a flashy dancing act. Those who remained enjoyed it, but there were many walkouts at the beginning of the turn.

H. J. G.

HARLEM OPERA HOUSE

(Last Half)

Such an offering as that presented by the Two Ladadas, need have no fear of being withdrawn from the stage for many seasons to come. They work smoothly with their tricks, at the same time keeping the audience in a good humor by their well delivered comedy material. They scored considerable of a hand in opening the show.

The three Dollie Sisters offered their well known musical melange in the second spot and sang themselves into a fair sized hit.

Currier and Graham have concocted an offering that presents just a bit of Scotch and Irish, a combination bound to please on the variety stage. They sing well and put their gags and cross-fire over in a telling manner.

"The Strike," a comedy playlet, scored one of the biggest hits of the evening. See New Acts.

Ben Bernie, as usual, stopped the show with his violin and comedy of an intimate variety. No matter how many times one has seen this versatile comedian, he always pleases.

Mme. Cronin and company of three scored in closing. Mme. Cronin possesses a rather large soprano voice and need have no fear of her offering failing to please. The two young and graceful dancers, the little comedian and herself will always pull it through.

E. H.

VAUDEVILLE

KITTY GORDON & COMPANY

THEATRE—Colonial.

STYLE—Revue.

TIME—Twenty-five Minutes.

SETTING—Full Stage (Special).

Kitty Gordon, beautiful in several elaborate gowns and with a supporting company that individually distinguishes itself, is back in what probably is her surest medium of success, vaudeville. Her vehicle is a revue, prettily set and played in a tempo that makes every moment of it interesting.

Miss Gordon's entrance follows shortly after the curtain is up, thus displaying her showmanship in not keeping her audience waiting for what is admittedly the star. A little patter tells of how she discovered how popular she was, with a second person a party to the intelligence. This party, after praising her to the skies, introduced her as Madame Petrova. It is cleverly done and neatly turned at the end into a little gem of humor.

Following, she renders a song. Of her singing, however, the less said the better. She does not sing; she talks. But, by her powers as an artist, it is just as good as singing.

Miss Gordon's company is composed of Lester Sheehan, formerly with Pearl Regay as a team; Vera Beresford, the star's daughter; Clarence Senna, once so pleasing as a part of Lillian Fitzgerald's act; an unpromising young man who plays a saxophone and a clarinet; and Joe Levy, who worked as a "plant" and sang from a box.

Each might be mentioned for the excellent performance he or she gave, but when it is stated the efforts of each required a bow while the show waited, that covers it.

HARRY MAYO

THEATRE—Proctor's 125th St.

STYLE—Talking and Singing.

TIME—Fourteen Minutes.

SETTING—In One (Special).

Harry Mayo, recently of Mayo and Lynn, and once a member of the Empire City Quartette, is now doing a single which should make the better houses soon.

Mayo calls his act "After Prohibition" and works before a drop showing an old time thirst quenching oasis. He appears in tramp make-up. His monologue contains quite a few good laughs, and his singing is very good.

Mayo will find it easy going with his new act. G. J. H.

HOWARD AND BERNARD

THEATRE—Jefferson.

STYLE—Singing, Talking.

TIME—18 Minutes.

SETTING—Special.

The scene is set to represent two different homes, with the two men at the phone. It transpires that one has stolen the other's sweetheart. They agree to meet on the street and the scene goes to the street, where they meet as per appointment. After a little difference, they decide to make up. The entire routine of the act is in song, with a few comedy bits as variety. Popular melodies are arranged so as to fit their purpose.

The boys have good singing voices, make a very neat appearance, possess quite a little style, and have a pleasing vehicle. There is an act that could find no trouble in pleasing.

S. K.

NEW ACTS and REAPPEARANCES

JACK WILSON & CO.

THEATRE—Colonial.

STYLE—Comedy.

TIME—Twenty Minutes.

SETTING—One and Two.

After an absence of almost two years, Jack Wilson is back in vaudeville in the East, with a comedy act that is in a class by itself. In this act, Wilson is supported by Kitty Gordon, Vera Beresford and George Burke.

Wilson, while naturally and ad lib comedian, is not doing much of the stuff he formerly did. In fact, he passed only two remarks, when reviewed, about any other act on the bill.

He opens with Burke, in front of the olio, carrying a motion-picture camera. From the conversation, it is gathered that Burke is to get \$10,000 for making a picture, and, after some patter, which is replete with laughs, Wilson agrees to assist him.

The set shift to two, and the pair enter. It develops that Burke has no star for his picture. Wilson suggests Kitty Gordon, who plays in the same bill with him.

She then enters on hearing her name, starts an argument, telling him not to talk about her during his act. He tells her about the motion picture contract, and she finally agrees to help them.

Vera Beresford enters. An argument starts between the two women as to who shall be the star.

The rest of the offering is a satire on motion-picture making and the temperament of "movie stars."

Miss Gordon's manner of reading lines stamps her as an excellent comedienne. Her work in this playlet is great. Burke and Miss Beresford, also do well. There is another woman, not billed, who comes in for one bit at the beginning of the act.

The act is a scream from start to finish, and is one of the cleverest offerings handed to vaudeville in a long time. Everyone is familiar with Wilson's work. He is even better than he has been in the past.

G. J. H.

IMPERIAL PEKINESE TROUPE

THEATRE—Audubon.

STYLE—Circus Act.

TIME—Twenty Minutes.

SETTING—Full Stage.

This troupe of five men and one woman, all Chinese, has been one of the big features of Barnum and Bailey's Circus for quite a number of years. The circus having closed, the troupe is now in vaudeville with a sensational variety of feats of every kind imaginable.

They open with some dandy stunts in magic. Juggling of a different kind than is offered in most vaudeville acts, follows. Towards the latter part of the act, they offer their famous "spinning plates" stunt, in which all spin plates on the end of rods, one of them spinning four at once while he goes through a routine of tumbling stunts at the same time. Contortion feats are also offered. They close with the two men swinging in mid-air, by means of their hair, hooked to ropes.

The offering is sure-fire from start to finish. G. J. H.

BERT LEWIS

THEATRE—Audubon.

STYLE—Singing and talking.

TIME—Twelve Minutes.

SETTING—In one....

Lewis is a short, stocky man and presents a neat appearance in a tuxedo.

His offering contains some clever gags, which he knows how to deliver with the best effect. His voice is typical of Al Jolson and his delivery of a song is excellent. He has a habit of repeating the last story he told to the audience to any newcomers who happen to be coming in. As he was playing number two spot when reviewed, there were quite a few late arrivals and, therefore, this bit, while good for laughs and cleverly done, was overdone at this house.

However, Lewis is a performer and, with his material and ability, should hold down an early spot on a big time bill with ease. G. J. H.

McRAE AND CLEGG

THEATRE—Proctor's 125th St.

STYLE—Bicycle.

TIME—Ten Minutes.

SETTING—Full Stage.

This is an excellent turn of its kind. The pair use all types of wheels, from the ordinary bicycle to freak bicycles. The stunts are very good, also difficult and thrilling.

The act can close any bill.

G. J. H.

C. A. ASTOR

THEATRE—Harlem Opera House.

STYLE—Ventriloquist.

SETTING—In Two (Special).

Astor could immediately set out to improve his act by working in one, for, with his drop set in two, he was back too far from the audience and his words were very indistinct at times. He uses three dummies and shows, all through his offering, that he is an Englishman. He has a number of good gags, some of which failed to reach his audience but will get over in the average house.

The turn should do nicely in the three-a-day houses. G. J. H.

BERT AND SAWN

THEATRE—Audubon.

STYLE—Dancing and Singing.

TIME—Sixteen Minutes.

SETTING—Fullstage (Special).

Billed as Bert and Sawn at this house, Berk, formerly of Berk and Valda, and before that, of Berk and White, offered a new dance routine with a new partner that will easily make the big time.

His new partner is a little sou-brette, who, if not grabbed by some producer, will be a vaudeville favorite. She dances excellently, sings pleasingly and also knows how to deliver numbers.

Berk who recently hurt his foot has not fully recovered yet, but despite this handicap, does some wonderful dancing.

The pair possess personality and ability, and work hard. An act of this kind would be wasted on the small time and should be booked on the big time at once. G. J. H.

WALTER LAW AND CO.

THEATRE—Audubon.

STYLE—Sketch.

TIME—Eighteen Minutes.

SETTING—In Two (Special).

Walter Law, on a slide, announces before his offering begins that he has appeared as the "villain" in a number of Fox Films. In a speech at the end of his sketch, he also let the audience know that he has worked with William Farnum and Theda Bara and that he appeared in "The 13th Chair" as the detective. The reason for the sketch, Law announced, was to show the public that he can be a good man and not always play a villain's part. To prove this, he confided that he once took the part of a priest in a playlet.

In this offering, Law is an educated burglar, who has traveled the world over and speaks any languages. While robbing the apartment in which the scene is laid, he catches a man eloping with the wife of an old man. He makes them sit down, at the point of a gun, to listen to reason. He tells them his bitter experience. The woman sees the light, decides to stick to her husband despite his age, and the man goes away.

However, the author of the playlet, Edward Elmsner, did not give such a finish to the offering.

The playlet pleases and Law received his full share.

The others in the cast are capable, and the act will have no difficulty in getting over.

"LOST ON THE MOON"

THEATRE—Fifth Avenue.

STYLE—Musical Fantasy.

TIME—Twenty minutes.

SETTING—Special.

They say the moon is made of cheese. And we suspect that Blanche Merrill used a very liberal portion of the moon's fromage in writing this lunar absurdity.

We are judging the act from big time standards, because Miss Merrill has always been a big time writer. But the act has a long way to go—even further than the moon—before it can deserve a big time spot.

The plot? Well, what there is of it brings a scientist, a girl, and a negro servant from Mother Earth to the Moon in the scientist's aeroplane. Arriving on the moon, they meet a young fellow and a girl, both of whom gallivant around as if they had St. Vitus dance. Perhaps this touch was put in to be clever, but it is our belief that it tends to make the audience as fidgety as the actors themselves. Of course, the scientist falls in love with the girl of the moon and the girl from earth falls in love with the young fellow, whereupon, as the curtain falls, they start back for the Earth.

The negro character gets a number of laughs from lines that aren't any too comical. The rest do the best they can with their inane parts. The song numbers are just mediocre, except that the dancing of the Moon-girl stands out conspicuously as the best thing in the act. The scenery is classy, but scenery alone cannot make an act.

Relegate the act to the storehouse but retain the scenery. Then write a sparkling musical tabloid with plenty of moon-girls and more play on the author's imagination and a good act would probably be the result.

H. J. G.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

Paris Much Aroused Over Proposed New 10% Tax

**No Profit Left in Business, They Say, if Latest Plan to Raise Money
Goes Into Effect, as Charges Already Total
Almost Fifty Per Cent**

PARIS, France, Dec. 13.—The managers of Paris theatres, including legitimate, variety, and motion picture houses, as well as music halls, have organized and are conducting a campaign to offset the newly proposed legislation by means of which an added tax will be placed upon theatres and all public amusements. This measure has been under discussion for some time, and, since the end of the war, has been brought up several times.

The attitude of the managers in the fight is that, although while the war was on they were willing to pay excessive taxation, now that the conflict is ended, they feel that, with production costs rising constantly, due to increased prices of material and higher wages to actors, stage hands and mu-

sicians, the present admission prices would make an additional tax prohibitive.

The taxation upon the theatre as it now stands is as follows. A ten per cent war tax, collected despite the fact that the war is over; twelve per cent royalties tax for authors and composers, the poor tax, also ten per cent, which makes the present total 32 per cent of their gross receipts. Add to this about 40 per cent of their receipts for expenses, and we have a total of 72 per cent, for overhead alone. Now, if this new proposed tax goes through, it will add another ten per cent, which makes the entire total 82 per cent.

Such a policy, as can be easily seen, is prohibitive and would have the much undesired effect of forcing producing managers out of business entirely.

BUSINESS DROPPING OFF

LONDON, Dec. 11.—High theatre rentals are on the decline as a result of the marked decrease in business at London theatres. It is the opinion in the theatrical circles that rentals will fall to normal by March.

GUITY TO OPEN THEATRE

PARIS, France, Dec. 12.—M. Sacha Guitry, whose Little Theatre was finished just at the time the war broke out, but which was never opened, is to be opened now that the war is over. Guitry says that he will produce other writer's plays there and continue his various theatrical ventures as well.

BROADHURST IS BUSY

LONDON, Eng., Dec. 12.—George H. Broadhurst, the America theatrical manager and author is very busy, keeping on the go all the time. He has visited his old home in Walsall, acquired the producing rights to half a dozen plays, has written several special Sunday features and has managed to keep several hundred actor pals of his from palming themselves off on him for wonderful parts in his forthcoming productions.

REVIVE "RAINBOW" FAIRY PLAY

LONDON, Eng., Dec. 12.—"Where The Rainbow Ends," a fairy tale play, which has been seen in London for the past eight seasons, will be revived this year again at the Victoria Palace, beginning December 30th, for a series of Matinees. This is the second time the play has been at the Victoria and the ninth time in London.

WANT VIVIENNE SEIGEL

LONDON, Dec. 12.—Grossmith and Laurillard, who have acquired the English producing rights to "The Little Whopper," have announced that they will try to secure the service of Vivienne Seigel, who plays the lead in the America Show, to create the same role here. Also, they have the Leo Dittschstein play "The Great Lover," which they will produce when they get a suitable theatre. This latter has not yet been cast.

COMING OVER FOR WOODS

LONDON, Eng., Dec. 12.—C. Carroll Clucas, who has been with the Billy Heeves act for a long time, and who recently played here with him over the Moss, Stoll, and V. T. C. time, has returned to America to fulfill contracts with A. H. Woods.

TRUSSELL RESIGNS

LONDON, Eng., Dec. 12.—Fred Trussell, who, for twenty years, has been manager of the Moss Empires Ltd., Hippodrome here, has retired, due to ill health. He is being succeeded by Frank Boor, who has been with DeCourville's enterprises for a long time.

BUY WINTER GARDEN FREEHOLD

LONDON, Eng., Dec. 12.—Grossmith and Laurillard have purchased the freehold of the Winter Garden Theatre and will continue "Kissing Time," now in its 200th performance there indefinitely.

CUTTING "JOY BELLS"

LONDON, Eng., Dec. 12.—The second edition of "Joy Bells," at the Hippodrome, which has scored such a big hit, is being cut because of his super length. Among the cuts already made are "Splash," a burlesque on the bath room scene in Cyril Maude's new play and the duet "You Said You Worshipped Me." George Robey, Shirley Kellogg, Fred Allandale Netta Westcott and Phil. Lester are affected by these cuts.

VINCENT POTTER PROMOTED

LONDON, Eng., Dec. 12.—Vincent Potter, who has been manager of the Belfast Empire for some time, has been promoted by Barney Armstrong, who is making him general manager of his circuit.

ACTORS STRIKE IN MILAN

MILAN, Italy, Dec. 11.—Milan has an actors strike and, as a result, all the theatres are closed tight. There is only one second class opera open in the entire city.

GABY DESLYS SERIOUSLY ILL

PARIS, Dec. 12.—Gaby Deslys is in a serious condition, having just undergone the ninth operation on her throat. It is feared that another may be necessary. Her dancing partner, Pilcer, claims that the operations have not been successful, because Gaby insisted that the surgeon work from the inside of her throat, so as not to cut and scar her neck. If another operation is necessary, the surgeon will insist on working from the outside, regardless of scars.

COMEDY CO. FOLLOWS TEMPEST

CAPE TOWN, U. S. A., Dec. 6.—The short farewell of the well known English actress, Marie Tempest, and her touring company, has been brought to a successful close, insofar as the South African Theatres were concerned. A new touring company called "The New Comedy Company," is now playing here presenting several American plays, including "General Post," "Fair and Warmer," and "Twins Beds," in addition to other plays. The company includes Dorothy Rundell, Florence Roberts, Naomi Rutherford, William Mollison, Cecil Kalleway, and Cyril Brooking. After its run here the company is booked all through The Union of South Africa, and several large cities in the Orient.

AMERICAN ACTRESS SUED

LONDON, Eng., Dec. 12.—Irene Magley, the American dancer who was a member of "The Kiss Call" company, but was forced to withdraw due to an injury to her right leg, which made her lame for some time, was sued recently by a firm of money lenders for a loan due them. The case was adjourned because the papers were incorrect, inasmuch as she was married in Minneapolis on September 3, 1911, to Guy Magley, and her attorneys claimed that she was not a "Miss." Hence, the incorrectness.

ACTRESS IS DIVORCED

LONDON, Eng., Dec. 12.—Gene Moss, wife of a feather mattress manufacturer, and a well known local actress, has failed in her attempts to save her good name and prevent the granting of a divorce to her husband. Reginald Moss signed up with the Army and went to Mesopotamia, in 1914. When he returned he sued Mrs. Moss on the grounds of misconduct with an antique dealer. She denied the charges, but Moss persisted and got his divorce.

LA SCALA BEING REMODELLED

MILAN, Italy, Dec. 11.—La Scala, Italy's famous opera house and considered the best of its kind in the world, will be closed for two seasons while the stage of the house is being torn down and remodelled according to modern ideas. Also, the horse shoe which has for years been the sole possession of the nobility, is about to change, for the members of the plain people have demanded the right to occupy the boxes.

TOSCANINI ENTERS POLITICS

ROME, Italy, Dec. 12.—Arturo Toscanini, Italy's great conductor, who has lately been receiving offers from all parts of the world, has decided to abandon art temporarily and has entered himself as an aspirant for political honors by running for Parliament.

BENELLI RUNNING FOR OFFICE

ROME, Italy, Dec. 11.—Sem Benelli, the best known of the younger Italian playwrights, not content with having written several famous international dramas, including "The Jest," has decided to become a political light and has, accordingly, become a candidate for Parliament.

EXCHANGE ACTORS

LONDON, Eng., Dec. 14.—J. T. Grien is sponsor for a scheme whereby a company of first class English players will tour Belgium and Holland, in exchange for a company of Dutch players who will tour England. The first English play to be seen in Holland will be "Mid-Chance", by Sir Arthur Wing Pinero, which W. Bridges Adams will produce and which will be acted by The Rosa Lynd company. The Dutch players will appear at one of the Grossmith-Laurillard houses in "Hamlet" as their first offering.

TULLY IS IN PARIS

PARIS, France, Dec. 12.—Mr. and Mrs. Richard Walton Tully, Fannie Ward and her husband Jack Dean, are among the prominent theatrical people who are at present in town. The Tullys came here after the successful production in London of "The Bird of Paradise".

SHUBERTS SIGN A DIVA

BERLIN, Dec. 12.—Gustaf Amberg, scout for the Shuberts, has signed Claire Dux, leading soprano of Berlin's once Royal Opera, for twenty performances in America.

Dux has been appearing under her old contract with the Berlin Opera, despite the fact that it is under new management. On getting her contract with the Shuberts from Amberg, she decided to quit the Berlin opera and served notice on the new democratic management that her contract with them was null and void.

The reason she gave for this was that her contract was made with the Royal Intendant and Manager General of the Royal Opera House and it was no longer valid because the revolution plain State Opera.

SACKS LIKES NEW YORK

LONDON, Dec. 13.—J. L. Sacks, the theatrical manager, who has just returned from a visit to New York and Chicago, is boosting New York. In comparing conditions here with those in New York, Sacks said in part:

"I shall stage my plays in America first, because conditions there are more workable from the managerial point of view. Whereas 12 shillings 6 pence (\$3.12) normally is the highest price for a seat here, none can be booked in New York under 14 shillings, and I have often been glad to pay 30 to 40 shillings (\$10) for a seat.

"London does not compare with New York as a centre of the show business. Here we have twenty legitimate theatres, mostly old fashioned; there they have about sixty, all bang-up-to-date, and scarcely one playing to less than \$15,000 a week."

PASSION PLAY POSTPONED

OBERAMMERGAU, Dec. 12.—The villagers who have been presenting the Passion Play, portraying the Crucifixion, have postponed the play from 1920 until 1921, as conditions in Bavaria are too severe to give them time to do anything but attend to their farm work.

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GOOD ADVICE

The bulletin that is posted weekly by the V. M. P. A. in back stage of all vaudeville houses contains some very sound advice to performers in its current issue. It urges all performers to secure contracts for their engagements and to make sure that all conditions and agreements are embodied in the contract, leaving no point with merely a verbal understanding.

It is pointed out in this bulletin that nearly all disputes between actors and managers arise from misunderstandings over matters that are left in the air with a hazy, verbal agreement.

Performers should let this advice sink deep, and profit thereby. Too often are performers, in their haste to get bookings, willing to accept any sort of a contract so long as it means work and are still yelling to their agent the terms that they will accept as the rush excitedly out of his office to get ready for their opening. And the result of such a course is confusion. The actor means one thing. The manager means another. Giving both the benefit of the doubt and presuming that each is acting in good faith, hasty verbal agreements are bound to become subjects of controversy and each party to the argument will think that he is right.

It is this method of doing business that tends toward discord and bitter experience. Constant quarrels arising from these misunderstandings result in the manager losing faith in the performer on the one hand and the performer painting the blackest pictures of the manager on the other. Vaudeville is a business, primarily. The performers has no more right to sell his wares without thoroughly understanding the terms of sale than has the cloak and suit merchant. If the engagement is important enough to play, the contract is important enough to be understood. Whatever terms are in the contract should be abided by; whatever terms are verbally agreed upon are not a part of the contract.

The contract, and the contract alone, should decide all questions of issue. The performer should, therefore, make up his mind in advance as to what terms he demands and should see that these terms are definitely laid down in his written working agreement. If a performer signs a contract in which those terms are not defined, he has shown himself a poor business man and must live up to the contract that is underwritten with his name.

Less haste in signing contracts, more thought as to what these contracts should contain, and less of a childlike faith in the word of the other fellow would mean lessening of disputes and misunderstandings in the whole theatrical business.

STAMP OUT ROWDYISM

The practice of "razzing" a performer, that unique and terrifying form of rowdism which seems to have become prevalent in our vaudeville theatres, must be eliminated. Its ostensible purpose is to goad performers whose act is very bad. But, in reality, it is indulged in by the very lowest calibre of individuals who happen to be in the audience for no other reason than that they must give vent to their natural feelings of rowdism. Thus, in almost every instance, they have chosen as the butt of their rowdism, a performer and artist of national or international renown.

It would appear that their rowdism is due to a consciousness of a lack of understanding; that they sense the merit but are unable to understand the artistic worth of the performer. And, being of a low order of mentality, they feel that they must show their lack of understanding by booing at and otherwise insulting the performer.

Recently, in many of the vaudeville houses, including the Palace, Alhambra, Colonial and Regent, the practice has been to throw coins on the stage. This is a most obvious sort of insult. It tends to unnerve the performer and, as in the recent case of Sammy Duncan, the Scotch comedian, while appearing at the Regent, has the effect of driving the performer to tears.

We happen to know that the management at these houses is doing its utmost to stamp out the practice; in some instances has even offered a reward of fifty dollars for the arrest and conviction of any one guilty of the practice. But, thus far, the practice still continues to prevail.

The only suggestion we have to offer is for the various managements to maintain a stricter vigil in the upper portions of the theatres, where the practice seems to be most flagrant. It may not succeed in stamping out the practice completely, but it will have the effect of curbing it in a large measure.

Performers, no matter how little impression their efforts make upon an audience, are entitled to a decent hearing in the theatre at any rate. In no instance should they be made the objects of gratuitous insults.

TWENTY-FIVE YEARS AGO

Joseph Wheelock, Jr. was with Wm. H. Crane's Co.

Jacob Litt bought the New Peoples Theatre, Minneapolis.

The Casino, New York, was fitted up as a Concert hall.

"Notoriety" was produced by Edward Harrigan.

"Say, Sadie Ryan" was sung by Johnny Carroll.

H. W. Foster presented the Hula Hula Dancers.

Lizzie B. Raymond sang "Madame De Fogarty's Dancing School".

Frank Harding published "Molly McGee" by Harding and Marion.

Victoria Vokes died in London, England.

Wm. A. Brady produced "Humanity", with Jos. Grismer, W. C. Couldock, Frazer Coulter Dore Davidson, Jas. E. Sullivan, Annie Clarke, Bebe Vining, Agnes Lane, and Phoebe Davis in the cast.

ANSWERS TO QUERRIES

S. C. F.—Francis Wilson was president of the Actors Equity during the strike. He still holds office.

A. R.—Trixie Friganza is now on the coast starring in a new musical comedy called "Poor Mama". Ten Eyk and Weilly are in vaudeville.

W. J. L.—To make a comparison between Irene Franklin and Sophie Tucker would be quite a difficult job, inasmuch as they are entertainers of divergent types.

T. B.—Marcus Loew has never, to our knowledge produced pictures under his own name. Yes, B. S. Moss has made several feature pictures. Henry Walthall starred in a number of them.

E. G. H.—George M. Cohan wrote "Hit The Trail Holiday", "Seven Keys to Boldpate", and "Broadway Jones" in all three of which he starred in pictures. No longer.

D. S. C.—It is generally conceded that Frisco is the originator of this dance but the real originator will never be known, inasmuch as there are many different claims for the honor. Frisco came from Chicago.

A. G. F.—Thomas Meighan starred in "The Miracle Man". He also played the leading character in "Male and Female", Paramount.

D. F. A.—Douglas Fairbanks has appeared on the speaking stage as a leading man and also supporting other stars. "He Comes Up Smiling", was one of his stage starring vehicles.

D. S. B.—Belle Bennett, the motion picture star, is also a leading lady in California stock.

W. R. G.—Valeska Suratt is playing throughout the West at present. She has appeared in pictures also. Yes, she plays "Vamp" parts.

C. H.—"O, Schwiagemama" was a German version by F. Herman, of Bisson and Mar's "Les Surprise du Divorce". It was produced for the first time at Amberg's Theatre in New York City.

J. McH.—The Yorkville Theatre, in New York City, was formerly known as Parepa Hall. It opened as a theatre under its present name on February 25, 1889.

K. G.—Harry Green is playing the Orpheum time. Look up the vaudeville bills for next week, in this issue of the Clipper and address a letter to whatever theatre he is playing and you will reach him.

S. G. N.—Robert Vivian is now rehearsing with "The Moving Finger", the new title of "A Room at the Ritz".

V. H.—A stock company did occupy the Elsemere Theatre for two seasons under the name of the Elsemere Stock Company. The theatre is now a motion picture house owned by D. W. Picker, who also owns the Spooner Theatre in the Bronx, where Cecil Spooner formerly played with her company.

M. C.—Martha Pryor, of Ward and Pryor, is now playing in burlesque.

RIALTO RATTLES

WHAT HAS BECOME OF—

The hula dance?
Mother songs?
The heroine who says, "Give me my chee-ild?"
Soldier acts?

FOLLIES AND FOLLIES

It all depends how you look at it. To Ziegfeld, the price of folly is \$3.50 a seat.

HE'S A GOOD SPORT

Bert La Mont a patron of the International Sporting Club, has subscribed for some of their bonds. Subscribing for bonds is one of the indoor sports.

HERE'S SOME MORE

If Lee Shubert loses at the races, we wonder would Archie Selwyn, but perhaps A. H. Wood. Could John Cort a girl without her father saying, he Gest it is time that fellow Geotz out? To be continued in our next.

HOW TO DO IT

Writing a popular song is simple, indeed.
A poetical nature is all that you need,
Then a little of brainwork, and without any fuss—
But that, of course, excludes most of us.

UP AND DOWN MAIN STREET

Lee Kouppal is growing a moustache that promises to have a twist all its own. He is encouraging its growth despite the fact that some of his friends have offered him the price of a shave.

Laurence Schwab is scouring around for an apartment and is busy pricing furniture. Guess the wedding bells will be ringing soon.

Since the N. V. A. has been giving formal dances, John Liddy figures it will be cheaper to buy a dress-suit than to be renting one every month.

OUR OWN REVUE

(Solo of Property Man:)

Long lists, short lists,
Lists of every kind
Are thrown at me,
And then I have to find
Props—props—props—
My work, it never stops!
It's gimme, lend me, let me have,
For the guy that gets the props.

THEY'LL KNOW

When William and Wolfus put on their show, "What's In a Name?" it may not be long before they find the answer.

HERE'E HOW

Herman Becker is rehearsing a new musical farce called, "I'm Thirsty." The title may make the audience feel so sad that they won't be able to enjoy the show.

UNTIL NEXT TIME

Preston Gibson is writing a play that David Belasco will produce. Wonder if this is also going to be David Belasco's "Last show?"

MAY BE ONE OF THEM

John Cort is to do a new piece called "Three Wishes". Maybe one of them will be that he never produced it.

GONE ARE THE DAYS OF—

Audiences being shocked at the sight of a bed.
Playlet plots of mistaken identity.
Soldier acts.
War songs.
The ice-box in P. M. A. publicity headquarters.

MELODY LANE

Popular Music Records

All Broken This Year

Song Hits Have Registered Biggest Sales and Incomes From Phonograph and Roll Manufacturing Companies Have Reached Highest Mark Registered Since the Beginning of the Business

The year 1919, rapidly drawing to a close has been an eventful one to the publishers of music and especially those who specialize in the so called popular prints.

Never in the history of the business in America which dates back many years have the songs which have scored hits sold in such enormous quantities. But a comparatively short period ago the popular song which sold a hundred thousand copies was a national hit and the few numbers which ran into the hundreds of thousands of copies are not only well remembered to-day but are spoken of in awe and with pride.

A song of to-day issued by one of the popular houses which sells less than half a million is looked upon as a failure, and it is just that, for a number which has been advertised, worked upon and exploited in the professional channels which does not surpass the half million mark by many thousands of copies registers a financial loss and is quickly thrown into the discard and forgotten. The million copy hit is now far from rare and songs which have sold over two million are comparatively common. One of the big popular successes issued within the last year is now well on its way to a three million figure. Several songs have during the past year closely approached this figure and popular publishers, the same ones who a few years ago by the way, stated that no two million copy song would ever be published are now freely predicting a five million copy hit within the next two years.

The wonderful growth of music in America has not been confined to the music publishing end of the industry but has reached out and includes every department of the business. The sale,

for pianos is greater than ever before, phonographs and talking machines and their records are in greater demand than ever and judging from the vast amount of unfilled orders which record makers state are continually piling up, the surface of musical America has only been scratched.

Publishers who in the past received but a small amount of money from the sales of records now look forward to the royalties from these sales as one of the most important branches of their business and the royalty increase from the sales of piano rolls is constantly on the increase. Particularly is this true in connection with the word rolls which are selling faster to-day than ever before and the royalties are assuming important proportions.

Added to all this the public for some unaccountable reason seems perfectly willing to pay a higher price for music than ever before. While the ten cent retail price for popular prints seemed firmly established it has during the past year jumped to thirty almost without an effort. Not that the ten cent sheet of music has disappeared, not at all, it is still sold in great quantities but publishers seeking a means of overcoming the high cost of printing and paper and stamping a good grade of popular song high-priced or standard have experienced not the slightest difficulty in getting three times the old rate. The songs marked at the high price that are being exploited by the big publishers are now in the big majority, many of them are already established successes and the publishers incomes from them is far in excess of the figure he expected when first he decided to publish them.

The outlook for the coming year is bright for the music publisher, the author, composer and in fact everyone connected with the music business.

CHAPPELL HAS SONG HIT

"On Miami Shore", a new waltz song recently issued by Chappell & Co. is fast entering the big hit class. It is being sung by scores of well known singers and is a big favorite with the leading orchestras.

PRODUCTION HIT RELEASED

"When You Look In The Heart of a Rose," the big hit of the "Better Ole" has been released to the singing profession by the Leo Feist house and it is being sung in scores of the big acts.

PHIL. KORNHEISER BACK

Phil. Kornheiser, professional manager of the Leo Feist Inc. house is back in town after a week's stay in Chicago. The Feist songs are big favorites in the windy city and are getting a wonderful play in Kornheiser's report.

FOX HAS NEW NOVELTY

In "Taxi" the Sam Fox Company of Cleveland has a new novelty song that is meeting with much success. It is being featured by many of the big time singers.

FORSTER OPENS PROF. OFFICE

F. J. A. Forster, the Chicago publisher, who, for the past year or so has been identified with instrumental numbers, is going out after the song end of the game and has opened professional offices in the Loop End Building, Chicago. Abe. Olman, the composer, will be in charge.

HARRIS GETS COBURN SHOW

Chas. K. Harris has secured the publication rights of the new Mr. and Mrs. Coburn musical comedy production "Three Showers." The book of the new piece is by W. H. Post with lyrics and music by Creamer and Leyton. The piece is now being cast and will be given a New York presentation early next year.

DE CALVE ON PANTAGES TIME

Miss Sonia De Calve, the singing violinist, is scoring a hit of great proportions on her tour of the Pantages time. She is singing a number of Feist songs in her act.

SCHIRMER OPENS IN CHICAGO

G. Schirmer, Inc., has opened a professional office in Chicago under the direction of Zez Confrey, formerly with the Broadway Music Corp.

MUSICAL TRAINING FREE

The U. S. Army is offering a fine musical training or education free. That in effect is the proposition that the War Department is making in a call recently issued.

In a statement recently issued in which defining the new musical policy of the army the following appears:— Among the more definite lessons which war has taught, is the vital necessity and unquestioned value of music in the field in creating and sustaining morale. As a builder and sustainer of staunch morale and as a relief for tired nerves and as a tonic for flagging spirits music was found indispensable and its development was encouraged to the utmost by all great military leaders.

The statement goes on to say that demobilization of the A. E. F. has left the army bands in a somewhat chaotic condition, and it was with the idea of rehabilitating them that a new plan has been devised for keeping them up to standard.

The recruiting section of the adjunct general's office therefore has reached the following conclusions:

"The enlistment of trained musicians is becoming increasingly difficult because of the great demand for them in civil life and the unusually large salaries and short hours. Much canvassing has been done among the army bands during demobilization by commercial bands.

"Since this condition is apparent, and shows no signs of immediate change, it has been determined by the War Department that the only certain source of musicians lies in the training by the army in all authorized bands of as many men as possible who have musical talent or aspirations. In furtherance of this policy orders have been issued which make it incumbent upon commanding officers of all authorized bands to promote and encourage in every way the study of music and to furnish leaders every facility to offer a complete musical education."

"MY CAIRO LOVE" SCORES

"My Cairo Love," a new Oriental song recently issued by the Sam Fox Co. of Cleveland is one of the best songs of the type published in many years. It has an intoxicating melody and a lyric of decided merit. The song is a big favorite with the better class of singers.

BEEFSTEAK FOR MUSIC MEN

A beefsteak dinner for the employees of the New York branch of Jerome H. Remick & Co. is to be given at Reisenweber's on Tuesday night of next week.

JAMES BOYS FOR VAUDEVILLE

James Kendis and James Brockman, the two James Boys as they are known in song circles are going into vaudeville in a singing and piano playing act. A big time agent suggested that in their act they give a demonstration of their methods of song selling but this was quickly and positively rejected.

VON TILZER SONG SCORES

"Carolina Sunshine" continues to score a big hit in the "Creole Fashion Plate" act. It continues to lead the Von Tilzer catalogue in sales.

COHEN DIED INTESTATE

Meyer Cohen, the music publisher who died in the Misericordia Hospital on December 3rd, left no will and his estate will therefore necessarily be divided by the courts. His next of kin are a brother and sister both of whom reside in California. Mr. Cohen's birthplace. The estate consists of a \$5000 life insurance policy, jewelry and personal effects amounting to several thousands of dollars, some real estate holdings to the value of a few thousand dollars and the Meyer Cohen Music Publishing Co., a corporation in which he was the majority stock holder.

PIANTADOSI FOR VAUDEVILLE

Al. Piantadosi, the song writer and music publisher, is going into vaudeville with a new singing and piano act.

STASNY TO MOVE

The business of the A. J. Stasny Music Co. has grown so rapidly during the past few months that its present quarters in the office building at No. 62 West Forty-fifth Street are far too small and Mr. Stasny is now looking about for a new location. An entire floor in a new office building now nearing completion in the theatrical district is under consideration.

GILBERT'S SONG FEATURED

Al. Gilbert's new song, "Peaches," is being featured by the Dan Cupid company now touring the South.

JIM CASEY COMING EAST

Jim. Casey, of the Echo Music Co., of Seattle, is coming East to open a branch office in New York. Harold Weeks, the composer, who is now a member of the company, will remain in the West in charge of the Seattle office.

BLAIR SUED FOR DIVORCE

George W. Blair, a member of the professional department of the Broadway Music Corporation, was the defendant in the trial of a suit for divorce tried last week in the undefended term before Supreme Court Justice Giegerich.

Mrs. Blair made the usual statutory charges and said she desired no support from her husband. Her father is a wealthy hat manufacturer. Mrs. Blair named an unknown woman as the cause of disrupting her home and designated her as a mysterious "Woman in Brown." George W. Sullivan, one of the witnesses for the plaintiff, stated that on October 6th last he was in a 45th street restaurant when Blair entered with a young woman. Sullivan then stepped across the street to the Palace hotel and brought Mrs. Blair and her sister Mrs. Letterie to the scene. Shortly afterward, according to Sullivan, Blair and the woman came out and entered a taxicab. The witness and the two women took another cab and followed. The end of the trip was a West 49th Street apartment house where on the fifth floor Sullivan and the ladies with him knocked on the door and demanded admittance. Blair, but partially clothed, opened the door, swore Sullivan who further stated that a brown coat and skirt of a similar color were carelessly draped over the back of a chair, and the young woman to whom they doubtless belonged was present.

Mrs. Blair remarked, stated Sullivan, "Well I've got you at last." "I should worry" was all Blair answered, said the witness.

Justice Giegerich took the papers in the case and reserved decision.

BURLESQUE

SENTENCE ROSE TO 30 DAYS AND \$305 FINE

APPEALS AND GETS BAIL

NEW ORLEANS, La., Dec. 15.—Lew Rose, manager of the Dauphine Theatre, a local burlesque house, was sentenced to-day to thirty days in prison and fined \$305 for permitting lewd dancing in his theatre. The case has been appealed to the Supreme Court, and Rose was released on a \$1,000 bond.

Rose and Edward Salmor, his partner in the Dauphine Amusement Company, as well as thirty-two others, including chorus girls, principals, comedians and musicians, were arraigned before Judge Alex O'Donnell in the Second Criminal Court last Monday morning, following a raid made the night before on the burlesque house, charged with having violated act 199 of 1912 relative to giving lewd dances or vulgar shows. All entered pleas of "not guilty" and were released under \$250 bonds each. No date has been set for the trials.

The following appeared before Judge O'Donnell: Lew Rose, manager; Edward Salmor, Rose's partner; Ben Joseph Perry, Ralph Chaboa, Wilbur Joseph Perry, Ralph Chaboa, Wilbur J. Dinkel, leader of the orchestra; Arthur S. Wagner, Van B. Schumakerr, Charles L. Kinsley, Sidney J. Dinkel, musicians; Joe Garbo, usher; Sol Leopold, ticket seller; Albertine Christiansen, Dorothy Nan Kervis, Mrs. Dorothy Mille, Dolly Bell, Ruby Klein; Peggy Gallagher, Jose Sterling, Victoria Smith, Loretta Morley, Irene Shaw, Rita Anthony, Maline Barnard, Florence Aston, Alice Parmlee, Madge Hamilton, Norah Mason, Ethel Weston, chorus girls; Mabel LeMonier, soubrette; Jean Lemoire, actress; Viola Elliot, actress.

Released on bond after having been arrested following the matinee Sunday, Rose, who was found guilty in Judge Landry's Court a month ago on charges of allowing lewd dancing upon the stage of his house, is alleged to have stated that he would not eliminate the "smut" at the night performance. His ultimatum was conveyed to Superintendent of Police Mooney, and, as a result, several policemen are said to have witnessed the evening show.

The curtain had just been lowered and the audience dismissed, when the police entered the theatre in a body. Scenes of the wildest confusion followed. Members of the cast, who had been preparing to leave the theatre were loaded into four patrol wagons. Every man, woman and girl, including Rose, excepting the stage hands and Henry Ottman, ticket seller and cashier, who escaped, were placed under arrest.

Following the return of the indictment by the Grand Jury of Rose about a month ago, the police closed the house. Rose, through his attorney, immediately asked for an injunction that would restrain the police from closing the theatre.

TO MANAGE HILL SHOW
Grif Williams, who recently closed as business manager of "Bringing Up Father" will manage Gus Hill's new show "Puck and Judge" company, to open in Scranton Christmas Day.

COOPER GETS SUMMER RUN
The Summer Run at the Columbia has been awarded to James E. Cooper. It is said that Cooper will put on his next season's "Sight Seers."

JULES JACOBS HAS A SON
BUFFALO, N. Y., Dec. 14.—A son arrived at the home of Mr. and Mrs. Jules Jacobs here today. Both mother and son are doing nicely.

GLOBE TRANSFER HEAD BUYS
FREEPORT, N. J., Dec. 14.—James Williams, owner of the Globe Transfer Company, of New York, has just purchased a large home on the Merrick Road in this town. It is one of the show places of Freeport.

LEAVES WINTER GARDEN
Sedel Bennett closed suddenly at the National Winter Garden last Saturday. It is claimed that, after receiving her two weeks notice, she refused to work it out.

UNDERSTUDY SAVES SHOW
CAMDEN, N. J., Dec. 12.—During the illness of Jean Worth, prima donna of the "Broadway Belles," playing at the Broadway Theatre this city, Mea Leonard, her understudy, played her part. Miss Leonard is the general understudy of all the women principals of the show.

PRODUCING IN BUFFALO
BUFFALO, N. Y., Dec. 14.—Joe Burton is producing stock at the Garden this city. He started this week.

LAST CALL FOR COPY

The Clipper, which prints more burlesque news than any other theatrical publication, will issue its Christmas number next Wednesday. Nearly everybody in burlesque will be represented. If you are not, get busy. This is one paper that goes all over the world and space in it will let everyone, everywhere, know what you are doing. Forms close Saturday. Phone, write, wire.

Sid Rankin

LYNN CANTOR LAID UP
Owing to the fact that Lynn Cantor, prima donna of the "Best Show in Town" lost her voice for several days at the Empire, Brooklyn, last week, Babe McCloud of the chorus did the "Tell Me" number.

"FOLLIES" HAS NEW MANAGER
Dick Ziesler has been appointed manager of the "Follies of Pleasure." He joined the show last Friday in Buffalo.

FRANCIS TO PRODUCE
James X. Francis has been appointed Assistant General Producer and Stage Director of the National Winter Garden. He is Billy Minsky's assistant. This is the only stock house in the East paying chorus girls \$25 a week.

BOOKED FOR PITTSBURGH
Trixie Clarendon and Sissie Vernon, two soubrettes, were booked last week with the stock company at the Academy, Pittsburgh. Grace Howard closed at that house last Saturday night. Booked by Lew Redelsheimer.

FIRE DESTROYS WASHINGTON HOUSE

"LID LIFTERS" ESCAPE

WASHINGTON, D. C., Dec. 12.—Fire completely gutted the Lyceum Theatre last night to the extent of \$75,000 damage. The blaze, thought to have been started by a lighted cigarette thrown into the crowded balcony, was discovered shortly after a performance of Lou Talbot's "Lid Lifters". The house which was still crowded with some 2,000 persons, was emptied through the efforts of "Happy" Jack Garrison, manager, without a single casualty.

The theatre was well filled by an audience that stayed after the regular performance of the burlesque show, to witness a wrestling match, which was in progress when a cry of "fire" from the gallery caused a near-panic among the cheaper seats in the top of the house. Cool heads checked the fear-stricken patrons and the building was cleared in an orderly manner.

The entire cast of "The Lid Lifters", immediately turned their attention to saving their trunks and what scenery they could handle. The flames did not reach the stage but water that was poured into the playhouse damaged the scenery and costumes to the extent of \$4,000, according to the estimate of

BAD MATERIAL MARS "MILLION DOLLAR DOLLS" OTHERWISE GOOD SHOW

A very good cast, funny comedians, beautiful costumes, handsome scenery, pretty chorus girls, catchy music, well arranged numbers and good electrical effects, are things that the management of the "Million Dollar Dolls," at the Columbia this week, can well be proud of. But one thing that is lacking, is material. The show, otherwise, is about the same as it was last season, with a few exceptions.

The programme states that the book is by Abe Leavitt, but he has failed to give us anything out of the ordinary. It's one bit here and another there, with a beautiful number and specialty sandwiched in.

The show has two corking good comedians in Cliff Bragdon and Scottie Friedell. Bragdon is an eccentric comedian, who offers a new and original style of comedy that, so far, has not been copied. He is clever, is an A 1 tumbler, can take falls with the best of them, and his mannerisms are funny. He can also dance and his style of dress and make-up is original. But he is a type of comedian who must be given some material. He is naturally funny and works hard to get laughs, but is handicapped by lack of material.

Friedell, who was in the army last season, is doing a "tramp" comedy character, using a semi-clean make-up and wearing clothes to fit in with the situation. He also suffers through the lack of proper material. He is a clever fellow, but does not get the opportunity to show his real worth.

Nat Morton is doing the "straight." He is a clean cut chap who makes a neat appearance. He has a good surging voice and gets his numbers over well. He "feeds" the comedians nicely.

Harold Carr, as a Frenchman, portrayed the part exceptionally well. His dialect and appearance was in keeping with the part.

Morrell Osborne was in a number of the bits, taking care of what was assigned to him nicely.

Ede Mae, a striking looking prima donna, was in good voice Monday afternoon and rendered her numbers most acceptably. She was in most of the bits and scenes and handled herself with ease. Her costumes were captivating.

Loretta Allcorn, a dancing little bunch of nerves, is the soubrette of this show and injects plenty of ginger into all she does. She has a pretty wardrobe, that was selected with care.

Norma Barry is doing more this season than when we saw her last year and she shows a lot of improvement in her work. She reads lines well and gets good results with her numbers. She has invested money in her wardrobe, and it is very stylish, the best in fact we have ever seen this young lady offer.

Miss Mae and Nat Morton offered a neat duet, singing "Rainbow." It was well received.

The "hypnotism" bit was offered by Bragdon, Friedell, Morton, and the Misses Mae, Barry and Ahearn. All worked hard to get this old bit over and Bragdon did a number of falls and bumps that really saved the scene.

The "acting" bit was offered by Bragdon, Morton and Miss Map. The "argument" bit was lively as given by Bragdon, Friedell, Carr and Miss Barry.

The "My Lady Nicotine" number, offered by Miss Mae, who introduced the chorus girls as various brands of cigarettes, was staged in a special setting. The number was really a fashion show, and beautiful gowns were displayed by both Miss Mae and the girls. Bragdon and Friedell worked up some comedy in this scene.

In a specialty in one, Friedell sang three parodies that went over very nicely. The songs were good and he put them over nicely.

The "quarrel" bit was offered by Bragdon, Friedell, Morton, Carr and the Misses Mae, Ahearn and Barry. It was well worked up.

The "table" bit went over fine the way Bragdon, Friedell and Miss Mae, at one table, and Morton and Miss Ahearn at the other, with Osborn as the waiter, did it.

There were a number of other bits and scenes in the show and several more specialties that went over big.

Clever people are with this show, and they all seemed anxious to put it over. With the productions that has been given them, however, the material hardly fits it not being up to the quality of the rest.

Sid.

Burlesque News Continued on Page 25.

'Twill Charm Your Heart

I KNOW WHAT IT MEANS

By KENDIS, BROCKMAN and VINCENT

(I'M LONESOME, SO LONESOME)

A Sensation! That's All

THE

VAMP

VAMP A LITTLE LADY

By BYRON GAY, Composer of "Sand Dunes"

Get it before it gets you!

A CERTIFIED HIT

GOLDEN

Gets the Kind of Applause That Thrills You

By KENDIS & BROCKMAN, Writers of "Lonesome"

THE WARMTH OF THE SUN
THE CHARM OF A SMILE

By The Car

A Wistful Melody with a Lure That

Words by Mabel E. Girling

RELEASED!!

WHEN YOU LOOK IN THE

The Song Hit of That Famous Show Hit

BOSTON
181 Tremont StreetMINNEAPOLIS
Lyric Theatre BuildingSEATTLE
301 Chickering HallPHILADELPHIA
Globe Theatre BuildingNEW ORLEANS
115 University Pl.ST. LOUIS
Calumet BuildingSAN FRANCISCO
Pantages Theatre BuildingCHICAGO
Grand Opera House BuildingCLEVELAND
Ellisstone Building

JUST OPENED MILWAUKEE, GRAND

LEO FEIST,**711 Seventh Ave.,**

A Stone's Throw from the Palace Theatre

Next

GET IT TO-DAY.

NS TO BE LONESOME

(LONESOME FOR YOU)

YOU'LL LOVE ITS RARE MELODY

OLD HIT

GATE

Thills You Through and Through

"Lonesome" and "Bubbles"

THE SUNSHINE,
OF A SMILE

Campfire

Lull That is Fascinating

Music by Percy Wenrich

The Wonder Novelty Song

FRECKLES

Words by CLIFF HESS and HOWARD JOHNSON

Music by MILTON AGER

EVERY ARTIST WANTED EXCLUSIVE RIGHTS TO THIS ONE

The Big Song Hit From "The Better 'Ole"

THE HEART OF A ROSE

By Marian Gillespie and Florence Methven

GRAND AVENUE
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New York

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DETROIT
213 Woodward Ave.

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193 Yonge Street

INDIANAPOLIS
122 Pembroke Arcade

CINCINNATI
710 Lyric Theatre Bldg.

KANSAS CITY
Gayety Theatre Building

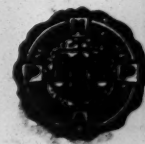
MILWAUKEE,
134 Grand Avenue

PROVIDENCE,
511 Caesar Misch Bldg.

LOS ANGELES
836 San Fernando Building

BUFFALO
485 Main Street

PITTSBURGH
312 Camerphone Building



It Must Be A Wonderful Song—Thousands Have Said So

NOW I KNOW

FOX-TROT BALLAD BY WRITERS OF "KENTUCKY DREAM", "INDIANOLA", "TEARS OF LOVE", ETC.

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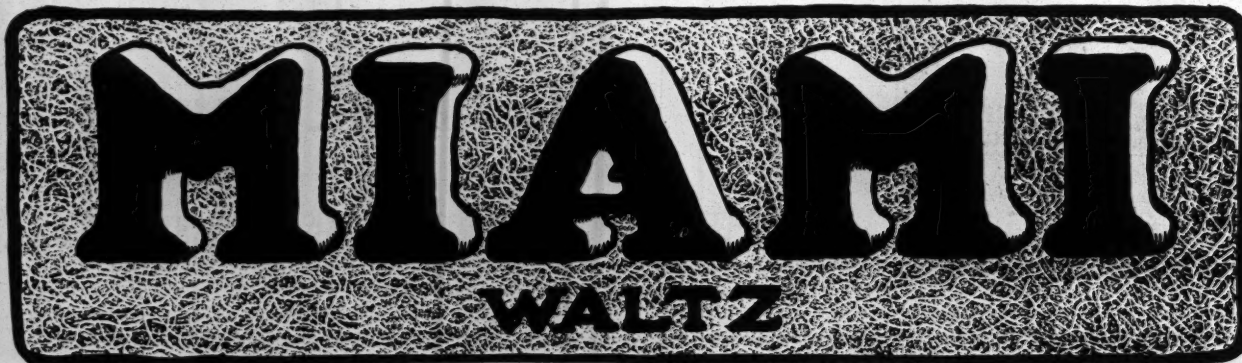
BOSTON:
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FREMONT HAROLD
BENTON and ELLIOTT
In Vaudeville

THE LATEST WALTZ SONG

WATCH IT GROW!

ON



SHORE

A DREAMY WALTZ-SONG WILL CHARM YOUR AUDIENCE. "ON THE GOLDEN SANDS OF OLD MIAMI SHORE" WRITTEN BY VICTOR JACOBI, (CO-WRITER OF APPLE-BLOSSOMS), EASY TO SING—EASY TO LISTEN TO

SINGING ACTS SING IT—DANCING ACTS DANCE IT—MUSICAL ACTS PLAY IT—DUMB ACTS WORK BY IT. COPIES AND ORCHESTRATION NOW READY FOR THE ARTIST.

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185 Madison Avenue

An Elaborate Posing Production

The Seasons Big Novelty

"IN SCULPTOR'S GARDEN"

Producer—KARL HERMES

Direction—PETE MACK

Management—IRENE HERMES

NYLE VERNE

In Song Splendors
with DAVE FRANKLIN assisting

Special Makreal by GEO. KERSHAW

SAM WILSON

The only colored Entertainer singing Hebrew songs and telling stories.

CLARENCE LUTZ & BEATRICE NEWMAN

Singing, Talking and Dancing

B. F. KEITH VAUDEVILLE EX.
NEW YORK CITY.

Riverside—Marguerita Sylvia—Ward & Van—The Briants—Fallon & Brown—Creole Fashion Pl.—Mabel McCane & Co. Colonial—Grubers Animals—Helene Davis—Shelah Terry Co.—T. & K. O'Meara—H. Langdon & Co.—Herbert Dwyer & Co.—Wheaton & Carroll.

Alhambra—Mehlinger & Myers—Dancing Kennedys—Emmett DeVoy Co.—Gautiers Brklyrs.—Hanlon & Clifton—Elida Morris.

Royal—Miller & Mack—Mabel Burke & Co.—Swor Bros.—Rooney, Bent & Co.—Marco Bros.—B. Brown & Co.

BROOKLYN, N. Y.
Bushwick—Ella Shields—Prosper & Morret—Ben Bernie—Furman & Nash.
Orpheum—Ruth Royce—Ramsdells & Deyo—"Mrs. W. Surprise"—Nolan & Nolan—Buzzell & Parter—Alice Lloyd—Vie Quinn & Co.

BOSTON.
Keiths—Geo. McFarlane—Jack Norworth—Frank Gaby—Reynolds & Donegan—Navassar Girls—Macart & Bradford—Yates & Reed—The Gaudsmids—Wish Wynne.

BALTIMORE
Maryland—"Dream Stars"—Lady Sen Mei—Page, Hack & Mack—H. Herbert & Co.—Duval & Symonds—Duffy & Sweeney—"Grey & Old Rose".

BUFFALO
Shea's—Santos & Hayes—Diani & Rubini—"Playmates"—V. Bergere & Co.—Nestor & Vincent—Kellan & O'Dare—Kinney & Corinne.

CLEVELAND
Hippo—Geo. A. Moore—Bert Melrose—Wintons W. Lions—Camillas Birds—Raymond & Schram—Jas. Hussey & Co.

COLUMBUS
Keith's—"Rubeville"—Elizabeth Murray—McCormick & Mellon—Potter & Hartwell—Chas. Henry's Pets—Morris & Campbell—Loney Haskell.

CINCINNATI
Keith's—Nitto Io—Jazzfield Naval 8—Joe Towle—Pleiert & Scofield—H. Remple & Co.

DETROIT
Temple—Frank Dobson & Co.—Peggy Bremmen & Bro.—Emma Stevens—Patricia & Myers—Alfred Latell & Co.—Permane & Shelly—Liborati.

DAYTON
Keith's—Jack LaVier—O'Neil & Keller—Sydney Phillips—Helena Fredericks & Co.—Tamaki Buo—Alan Brooks & Co.—Ballot 3.

ERIE
Colonial—9 White Hussars—

GRAND RAPIDS
Empress—Herman & Shirley—Jennie Middleton—U. S. Glee Club—Cook & Perry—B & L Mayo.

HAMILTON
Lyric—Ryan & Healy—Ann Gray—Curzon Sisters—Walter Brown—"Levitator".

INDIANAPOLIS
Keith's—V. & E. Stanton—The Only Girl—J. C. Nugent—Moran & Wiser—Juno Salmo—Magic Glasses.

LOWELL
Keith's—Herbert's Dogs—Evans & Wilson—H. Milers & Co.—LaToy Bros.—Lorenberg Sisters & Nerry—Gardner & Hartman—Waiman & Barry.

LOUISVILLE
Mary Anderson—Wm. Gaxton & Co.—Vine Daly—LeRoy Talma & Bosco—Quixley 4—LaFrance Bros.—Dave Roth.

MONTREAL
Princess—Owen McGivney—Sully & Houghton—Longford & Fredericks—Kranz & LaSalle—May Wirth & Co.—Ferry the Frog Man—Pressler, Klais & Saxe.

PORTLAND
Keith's—Dancing McDonalds—Spencer Williams—Mason & Gwynne—Sultan—Marx Bros. & Co.

PROVIDENCE
Keith's—Crawford & Broderick—Bobbe & Nelson—Kirksmith Sisters—Fenton & Fields—Koban & Co.—Donald Sisters—Bartholdis Birds—Demarest & Collette—Marie Cahill.

PHILADELPHIA
Keith's—Brendel & Burt—Bert Daker Co.—Magleys—Stone & Hayes—Nan Gray—Roland Travers & Co.—Jackie & Billie—3 Danoise Sisters.

PITTSBURGH
Davis—Kiss Me—Great Richards—Walter C. Kelly—DuFour Boys—Les Genils.

ROCHESTER
Temple—Alice Hamilton—Beth Berl & Co.—Toto—Lou & Gene Archer—Jim Jazz King—Masters & Kraft—Kitaros Japs—J. & B. Morgan.

TORONTO
Shea's—Kane & Herman—Imhoff, Conn & Co.—Mina Payne & Co.—Briscoe & Rauh—Reynolds & White—Ed. E. Ford—Scotch Lads & Lassies—Eileen Stanley.

TOLEDO
Keith's—Edwin George—Sam Libert & Co.—Countess Verona—Mme. Herman—Breen Family—Boll Baker.

WILMINGTON
Garrick—Cahill & Romaine—J. & W. Hennings—York's Dogs—Piquo & Fellows—4 Melody Maids—Nancy Boyer & Co.—Scotch Revue—Nadel & Follette.

VAUDEVILLE BILLS
For Next Week

WASHINGTON
Keith's—Clark & Bergman—Vallecitas Leopards—Blossom Seeley & Co.—Jas. Thornton—Morgan Dancers.

YOUNGSTOWN
Hippo—Jack Inglis—McMahon, Diamond Co.—E. & E. Adair—Mr. & Mrs. J. Barry—Sylvester & Vance—Zardo—Rome & Cullen—Reckless ve.

ORPHEUM CIRCUIT

CHICAGO, ILL.
Majestic—Bessie Clayton & Co.—Rae Samuels—Ed. & B. Conrad—Gibson & Conelli—Harry Jolson—Dillon & Parker—Maleta Bonconi—rgotti's Lilliput.
Palace—Wm. Rock & Girls—Phil Baxter—Mason & eKeler—Nash & O'Donnell—Ted Doner—Royal Gascoignes—Lohse & Sterling.

State Lake—Frances Kennedy—Giuran & Marguerite—For Pity's Sake—Rockwell & Fox—Clarke & Verdi—Cantor's Minstrel's—Long Tack Sam Co.—The Dorans.

CALGARY
Orpheum—Stone & Kaliz—Nellie Nichols—Sweeties—Norwood & Hall—Jason & Haig—Harry Cooper.

DENVER
Orpheum—U. S. Jazz Band—Venita Gould—Kittney & Remney—Lydell & Macey—Lillian Shaw—Eugene Bros.—Arthur West Co.

DULUTH
Orpheum—Ivan Bankoff & Co.—Tennessee Ten—Chas. Grapewin Co.—rFancis Renault—Bert Fitzgibbon—Samsted & Marion.

FRESNO
Orpheum—Lambert & Ball—Geo. Price & Co.—Rigoletto Bros.—Jerome & Herbert—Beginning of World—Van Cellos.

KANSAS CITY
Orpheum—Note Yet Marie—Color Gems—Karl Emmy's Pets—H. & A. Sharrock—Donald Roberts—Farrell Taylor & Co.—Burns and Frabito.

LINCOLN
Orpheum—Saranoff & Girls—Ciccolini—The Man Hunt—B. & H. Mann—F. & O. Walters—The Pickfords.

LOS ANGELES
Orpheum—Gertrude Hoffman—Indoor Sports—Salon Singers—Phina & Co.—Collins & Hart—Eve Shirley & Band—Chris. Richards.

MILWAUKEE
Majestic—Bronson & Baldwin—Julius Tannen—Jimmy Savo & Co.—Dunham & O'Malley—Rosa King Co.

Palace—Alleen Bronson—Giuran & Marguerite—Stevens & Hollister—Harry Rose—Mile. D'Aures & Co.

MEMPHIS
Orpheum—Putting It Over—Barnes & Crawford—Ashley & Dietrich—The Vilians—Foley & O'Neil—Bob Tip Co.

MINNEAPOLIS
Orpheum—Regay & Lorraine Sisters—Elsa Ruegger C.—Geo. Kelley & Co.—Kenney & Hollis—Seven Honey Boys—Burt & Rosedale.

NEW ORLEANS
Orpheum—Evelyn Nesbit—Bowman Bros.—Wright & Dietrich—Brude Duffet & Co.—Fink's Mules—Oscar Lorraine.

OMAHA
Orpheum—Albertina Rasch Co.—Sidney & Townley—Lee & Granston—Wm Ebbs & Co.—Kanazawa Boys—Robbie Gordone—Harry Breen—Jaas. J. Morton Co.

OAKLAND
Orpheum—Overseas Revue—Cartmell & Harris—Al & F. Stedman—Fox & Ward—Watts & Hawley—Jas. H. Cullen.

PORTLAND
Orpheum—Gus Edward Co.—3 Jordan Girls—Jack Osterman—Arnault Bros.—Ernest Evanss Co.—Gallagher & Martin—Marshall Montgomery.

ST. LOUIS
Orpheum—Wilkie Bard—Cressy & Dayne—Will M. Cressy—Current of Fun—Patricia—Ray Snow & Co.—Libby & Nelson.

SEATTLE
Orpheum—Nat Nazarro & Band—Dolly Kay—The Richards—Chie Sale—Bensee & Baird—Roy & Arthur—Travers & Douglas.

SACRAMENTO
Orpheum—Lambert & Ball—Geo. Price & Co.—Rigoletto Bros.—Jerome & Herbert—Beginning of the World—Van Cellos.

ST. PAUL
Orpheum—H. & A. Seaback—Duffy & Caldwell—Mrs. Gene Hughes & Co.—Edith Clifford—Alice Eis & Co.—Ja Da Trio—Ishikawa Bros.

SALT LAKE
Orpheum—Harry Green & Co.—Claudia Coleman—Green & Myra—Princess Radjah—Casting Wards—Wood & Wyde—Sammaroff & Sonia.

SAN FRANCISCO

Orpheum—Ford Sis & Band—Grace De Mar—Stuart Barnes—Sterling & Marguerite—Howard's Ponies—Barber & Jackson—Frawley & Louise—Hyams & McIntyre—Meredith & Snoozer—Musical Hunters.

VANCOUVER

Orpheum—Marmasin Sis & Schoolee—Billy McDermott—Four Mortons—Black & O'Donnell—Hudler Stein & Phillips—Master Gabriel Co.—The Duttons.

WINNIPEG

Orpheum—Ruth Budd—Bob Hall—Lyons & Yosco—Lew Brice & Co.—Elfreda Wynn.

LOEW CIRCUIT
Week of December 15, 1919
NEW YORK CITY

American—(First Half)—Loray & George—Sue Creighton & Sisters—Danny Simmons—"Concentration"—Earl Pingree & Co.—Smith & Troy—Wentworth, Vesta & Teddy. (Last Half)—Fritchle—Neal & Stewart—"Concentration"—"Walters Wanted"—Ubert Carlton—McDonald Trio.
Boulevard—(First Half)—McDonald Trio—Cunningham & Bennett—Homer Lind & Co.—Dave Harris—Renee Girls. (Last Half)—Melva Sisters—Harry Meehan—Merlin & Gordon—Rucker & Winfred.

Victoria—(First Half)—Lilly Sisters—Ferguson & Sunderland—Cook & Oatman—Nat Carr—8 Dominoes. (Last Half)—Flying Weavers—Bill Dooley—Townsend, Wilbur & Co.—Walmsley & Keating—Maxine Douglas & Co.

Lincoln Sq.—(First Half)—Amoros & Obe—Barra Sisters—Geo. D. Hart—Wells, Virginia & West. (Last Half)—Wray's Manikins—Benny Harrison & Co.—Homer, Lind & Co.—Danny Simmons.

Greeley Sq.—(First Half)—Melva Sisters—Neal & Stewart—Townsend, Wilbur & Co.—Joe Darcey—Maxine Douglas & Co. (Last Half)—Frank Browne—Dora Hilton & Co.—McConnell & Simpson—Wilson & McAvoy—Grazer & Lawlor.

Delancey St.—(First Half)—Aubrey & Riche—Harry Meehan—"A Perfect Day"—Burke & Durkin—Flying Weavers. (Last Half)—3 Mazume Japs—Murray Leslie—Cunningham & Bennett—Allen, Clifford & Barry—Ferns & Litt—"Girl in the Air."

National—(First Half)—3 Mazuma Japs—Farrell & Hatch—Merlin & Gordon—Walmsley & Keating—"Girl in the Air." (Last Half)—Cook, Mortimer & Harvey—Lorey & George—Cook & Oatman—Nat Carr.

Orpheum—(First Half)—Page & Green—Dora Hilton & Co.—Bill Dooley—Kingsbury & Munson—Sheppard & Dunn—Grazer & Lawlor. (Last Half)—Bowers & Saunders—Ferguson & Sunderland—Laines & Pearson—Joe Darcey—Clark's Hawaiians.

Ave. B—(First Half)—Dixie Hamilton—Hart & Elaine—Bernard & Meyers—Doree's Opera. (Last Half)—Dolly & Calame—Lillian Watson—Stevens & Lovejoy—Nick Basil & Co.—5 Royal Hussars.

BROOKLYN, N. Y.

Metropolitan—(First Half)—Frank Browne—Metropolitan Trio—McConnell & Simpson—Rucker & Winfred—4 Paldrens. (Last Half)—4 Renee Girls—Sue Creighton & Sisters—Bernard & Meyers—8 Dominoes.

DeKalb—(First Half)—Robert Swan—"Walters Wanted"—Ferns & Litt—Clark's Hawaiians. (Last Half)—Aubrey & Riche—Sheppard & Dunn—Geo. D. Hart—Davis & Rich—Page & Green.

Fulton—(First Half)—Cook, Mortimer & Harvey—Bowers & Saunders—Benny Harrison & Co.—Weston & Eline—Allen, Clifford & Barry. (Last Half)—Amoros & Obe—Kaufman & Lillian—"A Perfect Day"—Dave Harris—Wells, Virginia & West.

Palace—(First Half)—Wray's Manikins—Murray Leslie—Little—Lord Roberts—Nick Basil & Co.—Elsie Morris & Band. (Last Half)—Dixie Hamilton—Mme. Doree's Opera.

Warwick—(First Half)—Dailey Bros.—Gillen & Mulcahy—6 Royal Hussars. (Last Half)—P. George—Marty Brooke's Revue—King Bros.

ATLANTA

Grand—(First Half)—Lockhardt & Ledy—Rose Garden—Harry Brooks & Co.—Lane & Plant. (Last Half)—Wayne Beeman—Mabel & Johnny Dove—Two Yaguins—Weber, Beck & Frazer.

BOSTON

Orpheum—(First Half)—Gerg & Delaney—Mae Marvin—Frank Stafford & Co.—Will J. Evans—Harry & Anna Scanton. (Last Half)—Wilfred Du Bois—Jones & Genaro & God—Harry & Layton—Hattie's Musical Chicks.

BALTIMORE

Hippo—Joe & Sadie De Lier—Delight Sisters—Arthur J. Finn & Co.—Burke & Toohey—Mons. Adolphus & Co.

CHICAGO

McVicker's—Lelands—Peppino & Perry—Henshaw & Avery—"The Owl"—Barron & Burt—Stafford & De Ross—Geo. A. Mack.

CLEVELAND

Liberty—Bud & Jessie Gray—3 Robins—Marietta Craig & Co.—Chas. Relly—Musical McLarens.

DALLAS

Loew's—(First Half)—Musical Waylands—Laughlin & Evans—Hal Johnson & Co.—Katherine Miley—3 Maxims. (Last Half)—Ford & Hewitt—Lyons & Clayton—Dae & Neville—Johnson Bros. & Johnson—Weiss Troupe.

DETROIT

Colonial—McMahon Sisters—Martin & Courtney—Jean Leighton's Revue—Chas. McGoods & Co.

FALL RIVER

Bijou—(First Half)—Wilfred Du Bois—Jones & Jones—Genaro & Gold—Barry & Layton—Hattie's Musical Chicks. (Last Half)—Gere & Delaney—Mae Marvin—Frank Stafford & Co.—Will J. Evans—Harry & Anna Scanton.

HAMILTON, CANADA

Loew's—Reddington & Grant—Sam J. Harris—Primrose Minstrels—Anthony & Ross—Scanlon, Deno & Scanlon.

HOUSTON

Loew's—(First Half)—Oliver—Francis & De Mar—"Which One Shall I Marry?"—Marie Russell—Bell & Caron. (Last Half)—Stanley—Mack & Salle—Knorr, Rella & Co.—Barnes & Freeman—Jack Levy & Girls.

KANSAS CITY

Garden—(First Half)—Tyler & St. Claire—Downing & Bunin—McGreevey & Doyle—Steve Freda—Spartans. (Last Half)—2 Valdares—Harry Garland—Carletta & Lewis—Eckhoff & Gordon—Weston's Models.

MEMPHIS

Orpheum—(First Half)—Arthur Stone—Powell & Worth—Henry Horton & Co.—Walters & Walters—Russell & De Witt. (Last Half)—Goldie & Ward—Bennett Twins—Ethel Mae Hall & Co.—Jack Goldie—3 Victors.

MONTREAL

Loew's—Juggling De Lisle—Holden & Harron—Mr. & Mrs. Harold La Coste—Wells & Crest—"Oh, Auntie."

NEW ORLEANS

Crescent—(First Half)—Stanley—Mack & Salle—Knorr, Rella & Co.—Barnes & Freeman—Jack Levy & Girls. (Last Half)—Arthur Stone—Powell & Worth—Henry Horton & Co.—Walters & Walters—Dussell & De Witt.

NEW ROCHELLE

Loew's—(First Half)—P. George—Davis & Rich. (Last Half)—Dailey Bros.—Weston & Elaine—Elsie Morris & Band.

OKLAHOMA CITY

Liberty—(First Half)—Brown's Dogs—Morton & Noble—Burke & Burke—Laurie & Ordway—"Fashions de Vogue." (Last Half)—Krayona & Co.—Courtney & Barrett—Frances Rice—Taylor & Francis—Mellilo Sisters.

PITTSBURGH

Lyceum—Beattie & Blane—Herman & Clifton—Lew Welch—Ward Bros.—Darras Bros.

PROVIDENCE

Loew's—(First Half)—La Dora & Beckman—Storey & Clark—Van Sloan & Dean—Murray Bennett. (Last Half)—Bicknell—Senna & Wener—Marion Munson & Co.—Hank, Brown & Co.

SAN ANTONIO

Princess—(First Half)—Gregorys—Jessie Reed—Pearl Abbott & Co.—Grey & Klunker—"Married Via Wireless." (Last Half)—Oliver—Francis & De Mar—Marie Russell—Belle & Caron.

ST. LOUIS

Garrick—(First Half)—Mae & Mack—Gordon & Delmar—"Love Race"—Zuhn & Drels—Aerial Brittons. (Last Half)—Tyler & St. Claire—Downing & Bunin—McGreevey & Doyle—Steve Freda—Spartans.

SPRINGFIELD

Loew's—(First Half)—Bicknell—Senna & Weber—Marion Munson & Co.—Hank, Brown & Co.—Odva & Seals. (Last Half)—La Dora & Beckman—Storey & Clark—Van Sloan & Dean—Murray Bennett—Odva & Seals.

TORONTO, CANADA

Loews—The Arnoldos—Mildred Rogers—Royal Four—Mr. & Mrs. Hill & Co.—Trovato—Torelli's Circus.

WACO

Hippo—(First Half)—Ford & Hewitt—Lyons & Clayton—Dae & Neville—Johnson Bros. & Johnson—Weiss Troupe. (Last Half)—3 Gregorys—Jessie Reed—Pearl Abbott & Co.—Grey & Klunker—"Married Via Wireless."

POLI CIRCUIT

Week of December 15, 1919

BRIDGEPORT

(First Half)—Edward Hill—Conley & Francis—June Mills & Co.—"On the High Seas." (Last Half)—The Nagtyfs—Clay & Robinson—Dixie Boys—"On the High Seas."

(Continued on Page 26)

IRMA & CONNER

Dainty Irma, the Mary Pickford of the Wire

Dir., Max Oberndorf

DOROTHY SOTHERN TRIO

In a New, Classy, Up-to-Date Offering of

SINGING, VIOLIN AND DANCING

LILLIAN M.

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IN VAUDEVILLE

Dobbs Clark & Dares

in VAUDEVILLE REMNANTS

Direction Joe Page-Smith

LEILA DAVIS & CO.

"AS IT MAY BE"

Management—BRUCE DUFFUS

TOOMEY BROS.

A COUPLE OF CLEVER BOYS

Chas. and
Dorothy

DINGLE

"A BIT OF BLARNEY"

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The Sunbrite Pair

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Dir. Pete Mack

Russell Sisters

VOLUMES OF HARMONY
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THE ONLY ACT OF IT'S KIND

Beautiful, Fascinating and Wonderful

All Special Settings

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DELBRIDGE & GREMMER

An artistic combination of song and story. Introducing their own song hits:

"KO-KO SAN"; "HASH BROWN BABY GIRL"; and

"KEEP THE SUNSHINE IN YOUR HEART."

Loew Circuit—Dir. JOE MICHAELS

Murray Lesslie

The Irresistible Humorist

Direction BROOKS, MORRIS
& FREEMAN

STOCK NEWS

TWO MORE OPEN

This week saw the opening of two new stock companies, one of them at The Pershing Theatre, East Liberty, Pa., and the other at The Majestic, Ft. Wayne, Ind.

PEYTON CHANGES COMPANY

Corse Peyton has made several changes in the personnel of his company and when it goes into the Lexington Theatre Monday he will have as his leading man Jack Brice, and Belle Mitchell as his leading lady. Louis Leon Hall will play seconds in the same company.

JOINS WARBURTON COMPANY

Edward Doize has been engaged by Carroll and Forbes to play characters with their stock company at The Warburton Theatre, Yonkers.

SOMMERVILLE CO. GATHERING

The stock company that is to make it's home in Somerville, Mass., is now being gathered together, and, so far, the following have been engaged by Clyde McArdle; Elise Bartlett as leading lady, Audrey Baird, as second woman, and James Doyle as stage director.

ACCEPT NEW SCRIPT

"The Indian Giver," a comedy drama in four acts by Roy Briant, has been placed for production with Wilmer and Vincent, by Lawrence Schwab. It will open as a stock production on December 29, in Reading, Pa.

TRUMBLE COMPANY ENLARGED

Mr. and Mrs. Lawrence Trumble, who recently closed their company, The Trumble Players, are the parents of a new baby girl, Virginia Florence.

OPENING IN FALL RIVER

FALL RIVER, Mass., Dec. 14.—Warren O'Harra is to bring a new stock company in here when he opens at the Bijou on the 29th, with "The House of Glass".

GOES INTO READING COMPANY

READING, Pa., Dec. 13.—Myrtle Stringer has been signed by Nathan Appell, who runs the Orpheum Theatre Stock Company here, to play seconds. She is popular here.

14TH STREET HAS NEW LEAD

Joseph Klein, manager of the 14th Street Theatre, has engaged a new leading lady in the person of Doris Wooldridge.

JOINS ROAD SHOW

Mabel Monroe, well known in stock, has been engaged by George Gatts as the leading lady of his "Daughter of The Sun" show, Eastern company.

JOINS LOWELL COMPANY

LOWELL, Mass., Dec. 11.—Howard Merling has joined the Schaake and Buckley Stock Company at the Opera House here, replacing Hal Crane, the juvenile man.

"CHALLENGE" RELEASED

The Century Play Company has announced the release of Eugene Walter's latest play "The Challenge," for stock purposes. The play has been revised by James Thatcher to fit stock requirements.

WADLEY BUYING SCRIPTS

Dean W. Wadley, general representative for the Wilkes Circuit of Stock Theatres, is in town buying up all available plays for his companies, which include Salt Lake City, Los Angeles, Denver and Seattle.

CUTTER COMPANY LAYING OFF

Wallace H. Cutter's Stock Company, at present in it's 163rd week in Pennsylvania, lays off for ten days prior to the Christmas Holidays, resuming its tour on Christmas Day in Mt. Carmel. The company is booked ahead until March 1920, through Pennsylvania and New York.

MATTICE COMPANY DISBANDED

The Mattice Players, who have been touring through West Virginia and Maryland, have been dissolved, owing to poor business, it's said.

ENGAGES DAISY CHARLTON

Harry Clay Blaney engaged Daisy Charlton especially, to create a role in Mildred Florence's new comedy "The Girl For Me," which they produced for the first time at the Prospect Theatre last week.

GOES INTO VAUDEVILLE

Jack Marvin, who closed as leading man with the Louis J. Howard Players in Toledo recently, has accepted an offer from Alan Brooks to play the lead in his vaudeville playlet, "Dollars and Sense."

OLIVER CLOSES FT. WAYNE CO.

Otis Oliver has closed the run of his company at the Majestic Theatre, Fort Wayne, Ind. He will re-open at the Crawford Theatre, El Paso, Texas, soon after the Christmas holidays. The only member of the company who has been retained is Vada Hellman. A new company to support her will be engaged in New York.

COAST COUPLE MARRY

LOS ANGELES, Cal., Dec. 12.—Cherie McIntosh, well known for her work in local stock companies, and Harry Richardson, equally well known, were married here this week. They will desert the stage for the screen.

PAYTON COMPANY MOVING

Corse Payton, whose company has been doing rather well at The Crescent Theatre, Brooklyn, moves from there at the end of this week, to go into The Lexington Opera House. The Shuberts take over the Crescent for regular productions. Payton's opening play at the new house has not yet been chosen.

MAIN CIRCUS CLOSES

The Walter L. Main Circus is now in its winter quarters at Havre de Grace, Maryland. The past season has been the biggest in its history of forty years, and lasted over thirty week, losing one week.

WISTARIA BUYS MIRROR PLANT

The Mirror Studio, in Glendale, Long Island, has been taken over by Wistaria productions, through a deal closed by F. F. Gallagher, treasurer of Wistaria. The company will use only part of the plant and sublease the rest.

ABOUT YOU!! AND YOU!! AND YOU!!

DOLLY STUART, of the vaudeville team of Ross and Stuart, received news of the death of her mother at Long Branch, N. J., last week.

EVETA KUDSEN has been engaged to replace Jean Stuart in the feature role of "The Unknown Purple", road company.

CHARLES SINCLAIR has been engaged by Corey and Stark to stage their production of "The Grass Widow".

BIRD MILLMAN has been engaged by Florence Ziegfeld to appear on the wire with Lillian Zeitzel, in the new "Midnight Frolic".

EMANUEL REICHER has been placed under contract by the Theatre League to stage its next three productions.

ARTHUR STRINGER has been in New York for the last week making arrangements for the screening of several of his new stories.

CHARLES GOTTHOLD has joined the cast of "The Mood of the Moon".

ANN ANDREWS has been engaged to support William Collier as leading woman in "The Hottentot".

TUNIS F. DEAN, manager of David Belasco's "Tiger Tiger" company, may manage the Maple Leaf Baseball Club of Toronto next season.

FRANCES MCNULTY, in private life Mrs. Mike Whalen, recently injured her right foot while dancing and will be unable to work for several weeks. She and her husband recently received passports to sail.

BURTON KLINE is now doing the publicity for John Drinkwater's "Abraham Lincoln" which William Morris produced.

EDDIE DELROY has just had a tabloid entitled "Li Kiong Chang", copyrighted in Washington and will shortly appear in it.

BETTY CORCORAN'S whereabouts are being sought by Peggy Lorraine, of "The Kiss Burglar" company, who wishes Miss Corcoran to communicate with her through THE CLIPPER letter box.

FLORENZ ZIEGFELD, JR. and Walter J. Kingsley have collaborated on a play which will soon be produced.

MEYER NORTH, the vaudeville agent, has decided to join the ranks of variety producers and his first production is in rehearsal.

WINNIE and **DORA CRISP**, English singers and dancers, have succeeded the Wilton Sisters in "The Little Whopper".

FANIA MARINOFF, Regina Wallace, Forrest Winant, William E. McMeahan, Cyril Chadwick, Benjamin Kauser, Ben Hendricks, Armand Robie, Ryder Keene, Walter Kingsford, Nat Sax, Joseph Boshell, Williams Fitzsimmons and Sonny Lawrence have been engaged by Lewis J. Selznick for "Bucking the Tiger".

EMMET SHACKLEFORD has been engaged for "The Mood of the Moon".

WILFRID NORTH staged "The Whirlwind" for John Cort.

ALEXANDER LEFTWICH, who, until last week, was Executive Secretary of the Actors' Fidelity League, is going into vaudeville.

JIM BRATTON, formerly stage manager of the Audubon Theatre, is now acting in the same capacity at the Hamilton.

FAY MARBE has been engaged to play the part of "Tess" in "Angel Face" at the Colonial Theatre, Boston.

ORRIN JOHNSON has been engaged for a role in "The Whirlwind".

LEW BENEDICT, old time minstrel man, celebrated his eightieth birthday last week.

MARSHALL HALL and Ann Linn are to appear soon in a new fantasy called "Flight of Fancy", written by Hall and Lew Pollack, in which they will be assisted by two other people.

BABE ABBOTT, of the Stone and Pillard Show, will spend Christmas with her mother in Worcester.

LAURA ARNOLD has been engaged for the prima donna role of the new Victor Herbert musical comedy "My Golden Girl".

RUTH SHEPLEY, appearing in "Adam and Eva", was operated on at the Eye, Ear and Throat Hospital, last week.

MADLINE DELMAR, appearing with Ethel Barrymore in "Deceit", has been engaged for "The Way To Heaven", a new Chinese musical comedy with Earl Carroll will produce.

EFFIE SHANNON has been engaged by Oliver Morosco for a new play to be produced within sixty days.

JACK DENTON, who was injured while playing one of the Brooklyn theatres four weeks ago, has recovered and will shortly continue his vaudeville engagements.

MALINI, the magician, was the guest of honor at a luncheon given by the Downton Association and Ad Club of San Francisco, last week.

HERBERT HARRIS, the son of Sam Harris, is now assistant booking manager at Ackerman and Harris.

HARRY DUFFIELD, who has just rounded out his fifty-seventh year as an actor, has been given a contract for life with the Morosco company by Oliver Morosco, in whose "Civilian Clothes" he is now appearing, on the coast.

HAPPY FREYER has been booked with the "All Jazz Revue" the Drows and Clemon's Show.

MAUDE ROCKWELL will open with the "Blue Birds" in Baltimore, booked through Roehm and Richards.

BOOTH TARKINGTON came into town last week to attend the opening performance of "Monsieur Beaucaire".

EMMET SHACKLEFORD has been engaged for "The Mood of the Moon".

CHARLES CHERRY will star in a new four-act drama to be produced by Walter Hast next season.

NICK YOUNG, recently a dramatic critic in Boston, is now doing advance work for Louis Mann in "Friendly Enemies".

CHARLES SINCLAIR has been engaged to stage "The Grass Widow".

HAZEL ALDEN, in private life Mrs. Felix Ishman, received a degree of divorce last week.

ROBERT RAINER, Joseph Hammer and M. A. Kelly have been engaged to support Leo Ditrichstein in "The Purple Mask".

KATHERINE KALRED has been signed for "Mamma's Affairs" by Oliver Morosco.

MR. and MRS. ELLSWORTH STRIKER announce the arrival of a new baby girl at their home last week.

EDGAR THORNTON, of the "Greenwich Village Follies", is out of the bill due to illness.

MR. and MRS. PAT KEARNEY have a new baby girl at their home. Kearney is a newspaper man at present with the F. P. L. exploitation staff. Mrs. Kearney was at one time a dancer.

CLARA MOORE has been engaged for an important role in "Shavings".

EDWARD THOMPSON, Charles Mason and Patrick Barrett have been engaged for "The Mood of The Moon".

GEORGE LEQUERRE has been signed by Oliver Morosco, for "Mamma's Affairs".

KATHRYN MCCARTHY and Dorothy Dalland will act as hostesses at the re-opening of Reisenweber's Paradise Thursday evening.

O. P. HEGGIE, Eva Le Gallienne, Lawrence Grant, Nellie Hodson, Blythe Daly, Frank Hector, Alice Esden, George Giddens, Mrs. Edmund Gurney, Lyonnell Watts, Yetta Nicoll, Gypsy O'Brien, Arthur Metcalfe, Cecil Cameron and Edward Foster are to be in the New York cast of "Tilly of Bloomsbury".

FRANK KINGDON went into the cast of "Civilian Clothes" Saturday, temporarily replacing Edward Mackay, who is ill.

J. KERRIGAN sailed for England last week to enact the role of Jimmy Caesar, the coward, in the London production of "John Ferguson".

JOSEPH SULLIVAN is now the orchestra leader at the Davis Theatre, Pittsburgh, having gone over there from the Pitt.

GRACE LA RUE, Lucille Manion, Gilda Gray, Dolly Morrissey, Grace Pullman, Grace Fisher, Harry K. Morton, Stella Russell, and Pearl Regay appeared at the benefit performance held at the 48th Street Theatre on Sunday evening for the Christmas Fund of the New York American and Evening Journal.

TEDDY TAPPIN, of the sister act of Tappin and Armstrong, with the Shubert "Gaieties of 1919", stepped into Sophie Tucker's part in that show in New Haven last week when Miss Tucker left to prepare a vaudeville act.

DONNA MENTRAN has been placed in "Chin Chin", now on the road, by Arthur Lyons.

MABEL GRISWOLD, of the "Passing Show of 1919", sprained her knee-cap last week and is temporarily out of the cast.

FLORENCE REILLY has been engaged for Ziegfeld's "Midnight Frolic".

THE FRANKLIN FOUR have been looked solid on the Keith time.

MURRAY ROSE has replaced Eddie Rash with the Franklin Four. Rash having joined the Avon Comedy Four.

J. J. SCHOLL, casting director for John Cort, has written a Mexican serenade for "The Whirlwind", which will be sung by Mme. Mimi Aguglia.

SAMMY WESTON has been engaged to support Harry K. Morton and Zella Russel in Edgar McGregors "The Sweetheart Shop".

GERTRUDE WAIDEL has been engaged for George Lederers "Angel Face".

ETHEL REMEY, Marion Birnes and George Sharp have been engaged for Margaret Anglin's company.

GARDNER JAMES has been made assistant stage manager of "The Crimson Alibi".

HARRY SOUTHARD has been engaged to appear in the heavy role opposite William aFraum in the latter's latest vehicle.

ALLEN JENKINS, of "The Phantom Legion" jumped into his part on the opening night, upon short notice.

JACK GERARD and Harry Hoyland have been signed by N. S. Feldman for a new act called "Maids and Mirth" that will go over the Keith time.

HARRY GORDON has been engaged for a new act being produced under the direction of B. F. Keith offices.

BOB AUSTIN and Carrie Allen have just been given an extended route over the Keith time. Jerry Hiecock, of the Rose and Curtis office, is handling the act.

FRANK BERNARD, dancer, of "50-50 Ltd." will soon be seen in a new vaudeville turn of classical dance interpretation under the direction of Morris and Feil.

EVERETT PARKS, a dramatic stock actor, is rehearsing a new act for vaudeville. He will play under the name of Ev. Parks.

O. MATT BOWERS has changed his name to Oswald E. Mack after finding, on his discharge from the army, that some one else was using that name.

ISABEL GOULD, in private life Mrs. Lawrence R. Turnbull, gave birth to a daughter on Nov. 28 in the Britt Maternity Hospital, Rockland, Maine.

PHILIP HARKER, who painted the scenery for "Aphrodite", sailed for England last week.

CLAUDIUS and Scarlet will lead the Hippodrome audience in singing Christmas carols on Christmas eve.

ANN WINSTON joined the cast of "Scandal" in the role of Regina, last week.

MME. CRONIN and Hughie Fitzpatrick were married Dec. 1, at the New York City Hall.

ALLEN SPENCER TENNEY has been placed under contract by The Columbia Phonograph Company to write humorous records for them.

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 of
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GOLDINI
 WIZARD ON THE ACCORDION Direction MEYER B. NORTH

LOOK US OVER
HOWARD COMEDY FOUR
 A QUARTETT THAT IS DIFFERENT
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The Three Gregorys
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MULLINI SISTERS present
THE SIX ROYAL HUSSAR GIRLS
 in a Melange of Music and Song
 REPEATING THEIR TRIUMPHANT SUCCESS IN THE EAST

DICK BACK AGAIN MAE
Knowles & White
 In "My Policy" by Al. W. Johnson
 Direction: Arthur Klein

BURLESQUE NEWS

Continued from Page 7

STONE AND PILLARD HAVE THE BEST SHOW OF THEIR CAREER

It has been a long time since we have seen George Stone and Etta Pillard at the Star, Brooklyn, and their welcome there last Thursday night was genuine.

We remember, a few years back, when the Columbia Circuit played this house, Stone and Pillard would come along each season and play to capacity business. Then that circuit moved from the Jay Street house over to the Casino and this popular team was not seen here again until last week. But the fellows out front had not forgotten them, as they were greeted with a hearty round of applause.

Stone and Pillard have the best show of their career, this season and never were seen to better advantage. Stone, who staged the show, handles the principal comedy and is in every scene. He is again doing the "bum" character that has made him popular with burlesque fans, and seems to be working harder than ever. He also does a lot of dancing in his own clever style.

Miss Pillard, looking as pretty and fresh as a June rose, danced and sang her way through the offering in a capable manner. This young lady is endowed with a personality that reaches far out over the footlights. She is a clever and graceful dancer; in fact, we know of none who is her equal in this direction. She is a dainty person and perfectly at home in numbers, scenes and everything she does. She also displayed beautiful gowns, particularly suited to her style of beauty.

Jack "Mickey" McCabe, doing Irish comedy opposite Stone, is a demon for speed and has it all over many a younger man when it comes to action and taking bumps. He works in a neat fitting business suit most of the time and is using the putty nose. He is funny and is the best man Stone has had working opposite him in years.

Jeanette Mohr is more successful with this show than any we have seen her with in the past. She is the type of woman we do not see much of in burlesque, is of striking appearance while working "straight," and in this role reads her lines well and renders her numbers favorably. But she is seen to better advantage when doing characters. She does a corking good "dope," that pleased the audience greatly. As an Indian maiden, she again showed us something different. She is likewise, a shapely young woman who can dance and knows how to make up.

Jack Pillard is doing the "straight" and covered himself with glory last Thursday night. He talks well and "feeds" the comedians nicely. He knows how to wear clothes. This young man has developed rapidly in the past few years.

There are two soubrettes with the show. Mabel Howard and Rose Duffin. These girls usually appear together, both in scenes and leading numbers. Miss Howard is an attractive little Miss and Miss Duffin a shapely blonde, with pretty dimples.

Miller Evans does characters, taking care of them nicely. He has a good singing voice in addition.

Stone has a lot of new material, but is using the ship scene as a burlesque. The show is mostly specialties, bits and numbers. His singing and dancing specialty with Miss Pillard early in the show, started things off fine. Etta and Jack Pillard offered a neat duet and Stone and Evans' burlesque opera bit was well received.

Miss Pillard's "Woodland Rose" was the singing hit of the show, was well staged, the electrical effects prettily arranged and the principal, assisted by the chorus, rendered it very successfully. It was encored no less than a half dozen times and was deserving of the applause it received.

Jack Pillard and "Mickey" McCabe did a talking specialty in one that was well done. The boys got good results with their act.

The Indian number offered by Evans and Miss Mohr, was liked and received the approval of the audience. Stone's Indian dance, in which he introduced many eccentric steps, met with an outburst of applause, as did the dance that followed, offered by Stone and Pillard.

In a "Tough" bit between Stone and Miss Mohr, the latter showed an excellent portrayal of a dope character,

which finished with a recitation song by Miss Mohr.

In the burlesque, Miss Pillard acquitted herself with honors in an acrobatic dancing specialty in which she finished by dancing on her shoulders across stage.

Stone and Pillard have a real burlesque show of the slap-stick order, with enough musical numbers and specialties to make it likable. There is a dandy chorus of pretty girls with the show, too. They liked it at the Star last week. SID.

KAHN'S SHOW, PUT ON BY JOE ROSE, MADE THEM LAUGH

The holiday season seems to have no bad effect on the business at Kahn's Union Square Theatre, as there was a capacity house last Wednesday afternoon. The bill, put on by Joe Rose, was "Cheating Department Store" in three scenes and "On the Good Ship Mary Ann," also in three scenes.

Rose as Adam Souse, and Harry Koler, his partner, as Abe Cohen, sold the comedy successfully. They worked in all the bits and, between them, kept the audience good natured. Rose is a fast Dutchman, while Koler is one of the best Hebrew comedians of his type in burlesque. He, too, is speed from the time he steps foot on the stage until the finale.

Brad Sutton did the "straight" as though he had been doing it all his life. He wears cloths well. In the burlesque, as the Captain of the Good Ship Mary Ann, he acquitted himself with credit.

Eugene West, as the manager of the Department Store, in the first act, carried the part out nicely.

The numbers were nicely taken care of by the ladies of the company, who seemed to take pride in getting encores. Miss Lorraine offered "Hindoo Rose" and "Call Him Baby" very well. She also wore pretty gowns. Norma Bell put "Naughty Blues" over with a bang, and also got results with "Rainbow Girls" and "You Didn't Want Me." Helen Adair, looking very pretty, pleased with her "What's the use of Kicking." "All the Quakers" and "Wait! You See." Sadie Rose, the new soubrette and a shapely little girl, offered "Alexanders Band in Dixie," "Katy the Waitress" and "Old Joe Blues."

The "Button" bit was done by Koler, Sutton, West and Miss Bell. The "Phone" bit was taken care of by Rose and Miss Adair. The "Pocketbook" bit was well taken care of by Rose, Koler, West and the Misses Lorraine and Rose. The "acting" bit pleased as offered by Koler, Rose and Miss Bell. The "lawyer" bit gave satisfaction as offered by Rose, Koler and Sutton.

Koler and Rose did a betting bit in one while they were setting the stage for the next scene, which made them laugh out front.

In the last scene, a dancer by the name of "Castillis" and programmed as the "Great Hindoo Dancer" offered a dance that may have been a Hindoo effort. Although it was gracefully executed, we have seen the same dance offered by several Oriental dancers. She was backed up by Kahn's entire chorus, some in union suits and others in pretty costumes.

A number of other bits were offered in the burlesque that were good laugh getters and went over well. Kahn's chorus danced their way through the numbers, which were prettily staged. SID.

REPLACES HARRY STRATTON

Jack Kannerer replaced Harry Stratton with the Pat White Show last week. Booked by Roehm and Richards.

SMOKING BAN LIFTED

Smoking is now permitted in the Gaiety Theatre, Buffalo. The ban was lifted by Manager Nauman last week.

WILKESBARRE MANAGERS CHANGE

WILKESBARRE, Pa., Dec. 14.—Jack Jones resigned as manager of the Majestic, this city, to-day. John Glennon has taken over the management of the house, playing the attractions of the American Burlesque Circuit.

REEVES GETS NEW ACT

Fitzgerald and Carroll have been booked by Joe Shea with the Al Reeves Show to open this week at Miners Bronx. They are two comedians who will be new to burlesque.

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1919

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COTTON

MAY

Allen & Moore

"THE HAPPY COUPLE".

Gorinne Arbugkle

SONGOLIST

IN SONGS WHAT AM

WATERBURY
 Poli—(First Half)—Mildred Arlington & Co.—3 Dixie Boys—Millard & Doyle—Armstrong & Stanton—"Toyland." (Last Half)—Jack & Jessie Gibson—Frederick Dell & Flo—Morgan & Gates.

WILKES-BARRE
 Poli—(First Half)—Sweeney & Rooney—Ford & Truly—Sylvester Family—Roland & Ray—J. Rosamund Johnson & Co. (Last Half)—Lenigan & Wood—Gray & Byron—Lamberti—Three Jeanettes.

WORCESTER
 Plaza—(First Half)—Sullivan & Scott—Evans & Sydney—Poly Dassi & Co. (Last Half)—The Faynes—Clarence Wilbur—Nellie Gilbert & Girls.

Poli—(First Half)—Fred & Albert—"The Night Boat"—Murphy & Lachmar—Gordon & Day. (Last Half)—Morin—Berty & Betty Wheeler—"Last Night."

F. F. PROCTOR CIRCUIT
 Week of December 15, 1919

NEW YORK CITY
 5th Ave.—(First Half)—Ward & Curren—Rios—Coinne Tilton—Natalie Ferrari—Flo Tempest & Co. (Last Half)—Ethel McDonough—College 5—Nora Kelly—Anna Chandler—Tansino & Flora.
 81st St.—Elida Morris—Bothwell Brown—Ames & Winthrop—Shelton Brooks—Nov. Clintons.

23rd St.—Dorothy Richmond—Furman & Nash—3 Weldonas—Cecil & Bernice—Larned, Harry—Chas. F. Semon—Marie Gasper—Henderson & Holliday—"Camouflage."

Harlem Op. House—(First Half)—Philmers—College Five—John Neff—Fisher & Gilmore—Shannon Banks. (Last Half)—Sid Townes—Anthony—Bessie Remple.
 125th St.—(First Half)—Dolce Sisters—J. Aldrich Libby—Edwards & Walters—Ford & Cunningham—Recklies & Arley—White & Black Revue. (Last Half)—McAvoy & Wilson—E. & B. Shannon—Piler & Douglas.

VAUDEVILLE BILLS

(Continued from Page 21)

58th St.—(First Half)—Knowles & White—"Hungarian Rhapsody"—Burns & Foran—Sherwin Kelly—Chas. F. Semon—Chas. Howard Co.—Bessie Remple Co. (Last Half)—Volunteers—Brower Trio—"Petticoat Man"—Alice Manning—Gilroy Dolan Coriell.

YONKERS
 (First Half)—De Onsoone & Baker—Volunteers—Sullivan & Scoot—30 Pink Ties. (Last Half)—Hungarian Rhapsody—Burns & Foran—Sherwin Kelly—Chas. Howard Co.—Rolland Travers Co.

MT. VERNON
 (First Half)—Frescott & Eden—Ton Nawn Co.—Burns Co. (Last Half)—A. C. Astor—Marie Cahill.

BROOKLYN, N. Y.
 Greenpoint—(First Half)—De Onsoone & Baker—Marie Gasper—Frank Gabb—"Wishing"—Faber Bros.—Gene Chase & Co. (Last Half)—Neil McKinley.

Prospect—(First Half)—Ethel McDonough—McLellan & Carson—Tighe & Francis—Piler & Douglas—Corcoran & Mack. (Last Half)—Dolce Sisters—Mabel Tallaferrro—Fisher & Gilmore—Mosconi Family.

Halsey—(First Half)—Geo. W. Moore—Booth & Dunbar—Wm. E. Morris & Co.—Mabel Klee—Berzac's Comedy Circus. (Last Half)—Joe Deeley & Co.—McManus & McNulty—Anderson & Graves—Ford & Truly—Mystic Hensen Trio.

ALBANY
 (First Half)—Jean & Jacques—Tabor & Green—McCarthy & Stenard—Chas. Wilson—Seymour Brown Co. (Last Half)—Kartelli—Sarah Padden Co.—Vardon & Perry—Rex Circus.

ALTOONA
 (First Half)—South & Tobin—Innes & Ryan—Jean Southern—J. C. Mack Co.—Canton Trio. (Last Half)—Guanlano &

Marguerite—Dotson—Ed Esmond & Co.—M. & M. Dunn—Hello Judge.

AUBURN
 (First Half)—Gabby Bros. & Clark—Clay & Robinson—Kennedy & Monney—Neubar & O'Claire. (Last Half)—Donohue & Fletcher—Jeff Healy & Co.—Sisters Marg. Padula—Emma Francis & Arabs.

ALBANY
 (First Half)—Maxine Bros. & Bobby—Larry Comer—Fred Wallace & Co.—Jimmy Hussey & Co. (Last Half)—Piquo & Fellows—4 Marmony Kins—Dalton & Craig—Wallace Galvin—Marie Hart & Sax Revue.

ALLEGHENY
 Bartran & Saxton—Arnold & Boyle—The Beatties—Nancy Boyer & Co.—Black White & Hustis.

BINGHAMTON
 (First Half)—Lanigan & Woods—Martindale & Young—Barney Williams. (Last Half)—George Buck—Rolland & Ray—Ed & Lottie Ford.

BUFFALO
 Caplan & Wells—"Street Urchin"—Sylvester Family—Mildred Valmore—New Model.

CHESTER
 (First Half)—Wallen & LeFavor—Courtney & Irwin—Billy & Irene Tellach—Viola Lewis Co.—"Very Good Eddie." (Last Half)—Geo. Fenton Co.—Elm City Four—Frank Gardner Co.—Lady Sen Lay—Four Lurals.

CAMDEN
 (First Half)—Roberts & Co.—Lady Sen Mai—Florence Hackett Co.—Hoey & Fisher—Boerkin Troupe. (Last Half)—Four Boises—Bibson & Polack—"The Wager"—Jean Southern—Quakertown To Broadway.

CANTON
 Asaki & Taki—Hager & Goodwin—the Wolf Girls—Jack George—Morgan & Kloter.

EASTON
 (First Half)—Kartelli—Lercy & Mabel Hart—Barah, Padden & Co.—Vardon & Perry—Rex Circus. (Last Half)—Jean & Jacques—Tabor & Green—McCarthy & Stenard—Chas. Wilson—Seymour Brown Co.

ELIZABETH
 (First Half)—Maurice & Girlie—Kennedy & Dinas—Ben Smith—Jas. Corigan & Co.—Last Night. (Last Half)—Fred & Albert—Belle Sisters—Dorothy Shoemaker—McClellan & Carson—Furnam & Nash.

ELMIRA
 (First Half)—Bob Hardy—Brown & Taylor—Eckert & Moore—"The League of Nations." (Last Half)—Bird & Arnold—Barney Williams & Co.—Orpheus Comedy 4—3 Jeannettes.

GREENFIELD
 Willie Karbe—Emmett & Moore—Maggie & Anita—Agnes Kane—Jack & Kitty Demago.

HARRISBURG
 (First Half)—O. K. Legal Co.—M. & M. Dunn—Gray & Graham—Jarrow—Hello Judge. (Last Half)—Innes & Ryan—"A Heir for a Night"—O'Connor & Dixon—Canton Trio.

HAZELTON
 (First Half)—Dixon & Mack—Little Jerry—Swartz & Clifford—Claude, Rodde & Francis. (Last Half)—Willa & Harold Brown—Lucky & Harris—McDonald & Cleveland—"At the Fountain."

ITHACA
 (First Half)—Bird & Arnold—Rolland & Ray—5 Melody Monarchs. (Last Half)—Lanigan & Wood—Martindale & Young—"The League of Nations."

JERSEY CITY
 (First Half)—Eva Fay—Sid Townes—Shelton & Haslam—Cutty & Nelson—A. C. Astor—Yvette & Co. (Last Half)—A. Harley Quinn—Ford & Cunningham—Jarvis & Harrison.

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BLACK FACE
AND
LEADS

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COMEDIAN

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Hello Friends
Prima Donna

Straight Man
with
Oh Frenchy

LEW LEDERER
PEARL LAWLOR
BOB STARTZMAN
VIC PLANT

Crawford & Humphreys

GERTRUDE BECK

HARRY KOLER

HARRY BERNARD

VICTORIA KAY

MARTHA WHITE

Marie Sheftells Abbot

WALTER AUSTIN

With AVIATOR
GIRLS

BILLY WATSON'S
PARISIAN WHIRL

RECORD
BREAKERS

WORKING?
CERTAINLY

JACK REID'S
RECORD
BREAKERS

JACK
REID'S
RECORD
BREAKERS

COMEDIAN
KAHNS
UNION SQUARE

With
Crackerjacks

At Liberty
See Ike Weber

"OH
FRENCHY"
Co.

Rose Sydel's
London Belles

Plaza
Springfield
This Week

LANCASTER

(First Half)—Wills & Harold Brown—Lucky & Harris—4 Higgle Girls—H. H. Hodge & Co. (Last Half)—Elders & Co.—Lynch Trio—Wolfe & Stewart—Nelson & Barry.

McKEESPORT

(First Half)—Napier & Yvonne—Geo. & Ray Perry—Cato Kleph & Co.—Gruet Kramer & Gruet—Jack Martin Trio. (Last Half)—Dave Kindler—Hamlin & Mack—Anderson & Goines—The Lampinis.

MONTREAL

Howard & Craddock—Murray Sisters—Gillettis Animals—James & M. Dunedin.

NEWARK

(First Half)—Anthony—Morton & Glass—Miller & Mack—Mosconi Family—Geo. Yoeman—Dorothy Shoemaker. (Last Half)—De Onsoone & Baker—Corinne Tilton.

NEW LONDON

(First Half)—Willie Karbe—Fields & Edwards—Magee & Anite—Agnes Kane—6 Military Maids. (Last Half)—Viola May—Payton & Lunn—Searl Allen & Co.—Keefe & Alberts—Three Nitos.

NORWICH

(First Half)—Rudi Bilong Duo—Jack Marley—4 Dancing Demons. (Last Half)—Merriman Girls—Swor & Westbrook—Jas. & Bessie Gibson.

OTTAWA

Francis & Young—Rath Bros.—Ann Gray—Ryan & Healey—Collier & Ewald—Helen Pingree—Mystic Garden.

PAWTUCKET

(First Half)—Harry & Kitty Sutton—Rodero—Fashion Minstrels. (Last Half)—Sisters—Sissie & Blake—Barbett.

PATERSON

(First Half)—Eddie Bordon & Co.—Burton & Shea—Fred & Albert—4 Laurels. (Last Half)—Every Sailor—Lochlin & West—Fred & A. Pierlot—Gillo & Trillo—Aery & Aery.

PORTCHESTER

(First Half)—Belle Sisters—Elm City Four. (Last Half)—Maurice & Girle—Ben Smith—De Onsoone & Baker.

PITTSFIELD

(First Half)—Merriman Girls—Emmett & Moore—Jas. & Bessie Gibson—Newell & Most—Jack & Kitty Demago. (Last Half)—Rudi Bilong Duo—Bergman & Leonard—Brennan & Murley—Fields & Edwards—Myers, Burns & Woods.

PITTSBURGH

Arthur Davids—Huckleberry, Finn & Tom Sawyer—Max York's Dogs—Fuller & Vance—Gertrude Folsom—"Snap Shots of 1919"—Jack Case—Paul Rondas & Sisters.

PASSAIC

(First Half)—Armstrong & Downey—A. O. Duncan—Clubmates—Mabel Lewis & Charles—Dancing Kennedys. (Last Half)—Frank Markley—Merrigan & Howorth—Johnny, Small & Small—Mason & Dixon—Berzacs Circus.

PHILADELPHIA, PA.

Wm. Penn.—(First Half)—Nora Jane & Yalto—Anger, Shete & King—Kennedy & Burt—Jane & Katherine Lee—Johnny Clark Co. (Last Half)—Ash & Hyams—Courtney & Irwin—Mary Haynes Co.—"30 Pink Toes."

Grand Street—(First Half)—Three Marcells—Courtiers Bricklayers. (Last Half)—Chio Chyo—Courtiers Bricklayers. Keystone—"Basket Ball on Wheel"—Maybelle Phillips—Lamberti & Co.—Murray & Voelk—Submarine F 7.

Grand—(First Half)—McDonald & Cleveland—Harry Sterling. (Last Half)—Paul & Arnold—Johnny Clark & Co.—Schwartz & Clifford.

Grand Opera House—Flying Coville—Cahill & Romaine—Freemond Benton—Musical Lungs—J. & W. Hennings—Winkle & Dean.

Broadway—John McGowan & Co.—Holmes & LeVere.

READING

(First Half)—Jim & Edna Connors—"A Heir for a Night"—Leon Varvara—Gordon & Day. (Last Half)—O. K. Legal & Co.—Gray & Graham—LeRoy & Mabel Hart—Jarow—"The Spider."

SYRACUSE

(First Half)—Bert Wheeler & Co.—King & Edwards—George Buck—Ed & Lottie Ford—Orpheus Comedy Four. (Last Half)—3 Jeannettes—Brown & Taylor—Bob Hardy—Albert Perry & Co. Melody Monarchs.

SCHENECTADY

(First Half)—Elray Sisters—Ryan & Ryan—Jessie Haywood & Co.—T. & K. Omeers & Co. (Last Half)—Bernard & Merritt—Raymond Wiley & Co.—"Oh That Melody"—Kellum & Claire—Gabby Bros. & Clark.

SCRANTON

(First Half)—The Faynes—Alf Grant—Will H. Armstrong Co.—June Mills Co.—Amores Sisters. (Last Half)—Thelma DeRono—Al Lester Co.—Paynton & Ward—"Silence of Love."

STAMFORD

The Nello—Connolly & Francis—Frank Farrom—Johnny Small & Small.

SYRACUSE

(First Half)—Permain & Shelly—"Oh That Melody"—Lane & Morgan—Marg. Padula—Emma Francis & Arabs. (Last Half)—Bollinger & Reynolds—Clay & Robinson—Raymond & Schramm—Jessie Hayward & Co.—Eckert & Moore—T. & K. O'Meera & Co.

TRENTON

Eldora & Co.—Rome & Cox—Mary Haynes & Co.—Nelson & Barry Boys.

TORONTO

Helen Miller—Harvey & Francis—"Let's Get Married"—Ed Allen & Taxie—Nakae Jap Trio.

TROY

(First Half)—Pikua & Fellows—Four Harmony Kings—Dalton & Creig—Wallace Galvin—Marie Hart & Sax Revi. (Last Half)—Maxine Bros. & Bobby—Larry Comer—Fred Wallace & Co.—Jimmy Hussey & Co.

UNION HILL

(First Half)—Tate & Tate—McManus & McNulty—"Never Again"—Ford & Truly—Joe Dealy & Sis. (Last Half)—Geo. W. Moore—Chapman & Joslyn—Wm. E. Morris & Co.—Mol Klee.

UTICA

Bolliger & Reynolds—Bernard & Merritt—Raymond Wiley Co.—Donohue & Fletcher—Aubert Perry & Co. (Last Half)—Elrey Sisters—Permaine & Skelly—Ryan & Ryan—Lane & Moran.

WOONSOCKET

(First Half)—Sissie & Blake—Borbatt. Last Half)—Rodero—Fashions Minstrels—Harry & Kitty Sutton.

WILKESBARRE

(First Half)—Thelma DeRono—Al Lester & Co.—Paynton & Ward—"Silence of Love." (Last Half)—The Faynes—Alf Grant—W. Armstrong Co.—June Mills Co.—Amores Sisters.

YORK

(First Half)—Hualano & Marguerite—Dotson—Ed. Esmond & Co.—O'Connor & Dixon—"The Spider." (Last Half)—South & Tobin—Jim & Edna Connors—J. C. Mack Co.—Leon Vavara—Gordon & Day.

SELIG LEAVES FOX

A. L. Selig has resigned his position as special publicity man with the William Fox Film Corporation, to accept a position in the news department, newly formed, of Underwood and Underwood, photographers.

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INGENUE

KLARA HENDRIX

STAR
and
CARTER SHOW

SOUBRETTE

CHUBBY (PEP) DRISDALE

STAR
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BEAUTY TRUST

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REVIEW

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Josephine Younger

VAMPIRE GIRL, WITH "OH GIRL!"

Bertha Startzman

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FROLICS

MARTHA RICHARDS

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LEW KELLY SHOW

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WM. F. (Billy) HARMS THEATRICAL ENTERPRISES

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JACK GIBSON

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KAHN'S UNION SQUARE

JACK WITTS

"As the Mandarin Acted the Part
As the Author No Doubt Wanted It
Played."—Clipper, Sept. 24.

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THE

HERMAN FAY

Franklin Comedy Four

IN

COOKING UP MIRTH AND MELODY

DIRECTION PHIL BUSH

SAL MALDON

MURRAY ROSE

THELMA SEAVELLE

THE HURRICANE SOUBRETTE

3rd Season with "Hip, Hip, Hooray Girls"

FLORENCE DARLEY

PRIMA DONNA

STAR AND GARTER SHOW

ALBERTA FOWLER

SOUBRETTE

MONTE CARLO GIRLS

DOT MORTON

SOUBRETTE

MONTE CARLO GIRLS

PLAYS AND SKETCHES WANTED

Both new and old for Europe and United States. Also acts, revue scenes, novelties, etc. Call with manuscripts or send full particulars. J. D. ELMS, Suite 526, Putnam Building, 1493 Broadway, New York City.

CHICAGO NEWS

NEW SHOWS COMING

Christmas week will see many changes in the play calendar. Besides the plays now current Ziegfeld Follies will come to the Colonial. Little Simplicity will spend Christmas week at the La Salle Opera House, Dec. 22, bans permitting. David Warfield will act "The Auctioneer" at Powers Theatre. "Civilian Clothes," with William Courtenay, will open at the Olympic Theatre for an indefinite engagement on Dec. 21. All other theatres will retain their present productions.

WHITE RATS OFFICE NOT OPEN

There has been no further effort on the part of the White Rats to open their Chicago branch. It had been planned to open local headquarters in this city with a special representative to look after the interests of White Rat members in the Central west.

"APHRODITE" COMING HERE

"Aphrodite" will come into the Auditorium Theatre following the closing of the grand opera season there on Jan. 26.

PROMOTE NEGRO THEATRE

The Central Music Hall will again be re-opened with a series of Negro productions. Three short plays by W. H. A. Moore and Frank Coan are ready for production. The plan is to promote a popular loop house exclusively for Negro plays.

COOK MURDER CASE DROPPED

The final chapter of the J. Norman (Jack) Cook murder case, was written into the records of Illinois last week when the case was quashed. Cook was found guilty by a jury of the murder of William Bradway, a Chicago clubman and business man. The case will never again be heard and Cook is again a free man.

LOEW GETTING BUSY HERE

Marcus Loew announces that he is planning to erect in Chicago four vaudeville theatres using his famous policy. He will have the affiliation here of Jones, Linick and Schaefer, operators of the Rialto and McVicker's theatres. Each house will have a seating capacity of 3,000.

Loew also announces that he will erect houses in St. Louis, two in Louisville, one in Cincinnati, one in Columbus and two in Akron, Ohio.

MORT SINGER RETURNS

Mort. H. Singer, general manager of the Western Vaudeville Managers' Association, returned from New York City early Monday.

JOHN CORT GETS OPERETTA

"Mariska," a new operetta, the book and lyrics of which have been written by Irwin Cortland, Harry L. Cort and George E. Stoddard, and the music by Otto Motzon, has been accepted for production by John Cort.

COAL STRIKE INTERFERES

The train service of the middle West has been badly crippled through the coal shortage and acts making out of town jumps are inconvenienced in making proper railroad connections. Efforts are being made by bookers and theatrical agencies to ease up the situation, so that artists booked for out-of-town engagements can make connections without losing any of the days called for on their contracts.

ANGLIN TO OPEN HERE

Following David Warfield in "The Music Master," Margaret Anglin will bring to Powers Theatre "The Woman of Bronze" on Jan. 5. She will remain in Chicago but two weeks and will then take to the road.

WOODS PLAY DUE HERE

"A Voice in the Dark" will be acted at Woods Theatre by Olive Wyndham, William B. Mack, Florine Arnold, Frank Monroe and Anne Sutherland. The play is slated here for an indefinite engagement.

MRS. ARBOLD SUING

Mrs. George E. Arbold has entered suit here in the Circuit Court for divorce. She charges her husband with cruelty and non-support. The case will be given an early trial in January.

PLAYING BIG TIME ACTS

The Edelweis Gardens are becoming a contender for big time vaudeville honors. Mike Bernard and Ford and Urma are being heavily billed as the attractions. Both acts have big time reputations and have been seen at the Palace and Majestic theatres here. Ann Suter and Frank Libuse continue to entertain weekly.

WILL BUILD NEW HOUSE

Elmer Grey, who has just returned from army service in Russia, announces he has leased the ground at Forty-seventh and Ashland Avenue, where he intends to erect a theatre seating 3,000 people. He states he will devote his house entirely to motion pictures and vaudeville.

PAULISTS TO HAVE BENEFIT

The Cohan and Harris Theatre will have a benefit performance on next Sunday evening to raise funds for the Paulist Father's Vacation Farm for Children. It will be under the auspices of the local Paulist Fathers, with Rev. Peter J. Hoey in charge.

MERRY GARDENS SAFE ROBBED

The Merry Gardens was again entered by safe blowers, making the second time in the last five days. The first attempt was successful and netted the cracksmen \$1,500; the second was their undoing, as the three were arrested right in the act and taken to headquarters.

"ABRAHAM LINCOLN" STRIKES SENTIMENT OF DEEPEST SORT

"ABRAHAM LINCOLN"—A drama in six episodes by John Drinkwater. Presented by William Harris, Jr., at the Cort Theatre, Monday evening, December 15, 1919.

CAST

A chronicler.....Leonard Mudie
Stone, a farmer.....Thomas Irwin
Cuffney, a storekeeper,
Thomas J. Keogh
Susan, maid in Lincoln home,
Florence Johns
Mrs. Lincoln.....Winifred Hanley
Mr. Lincoln.....Frank McGlynn
Tucker, chairman of delegation,
Forrest Davis
Hind, a delegate.....Thomas Valden
Price, a delegate.....Duncan Cherry
McIntosh, a delegate,
Penwood Batkins
White, of the Southern Commission,
Charles Fleming
Seward.....John S. O'Brien
Jennings, of the Southern Commission,
William R. Randall
Hawkins, first clerk.....Conrad Cantzen
Hay.....Paul Byron
Mesenger.....J. Philip Jerome
Salmon Chase.....Frank E. Jamison
Montgomery Blair.....Ernest Bostwick
Simon Cameron.....Herbert Curtis
Caleb Smith.....Joseph Reed
Burnet Hook.....William A. Norton
Gideon Welles.....Alfred Moore
Mrs. Goliath Blow,
Mary Horne Morrison
Mrs. Othello.....Jennie A. Eustace
William Custis.....Charles S. Gilpin
Stanton.....David Landau
General Grant.....Albert Phillips
Aide to General Grant.....Geo. Williams
Dennis, an orderly.....Charles P. Bates
William Scott.....Raymond Hackett
General Meade.....Frank Ginter
General Lee.....James Durkin
John Wilkes Booth.....J. Paul Jones
Doctor.....Charles Brill

Making interesting use of magnificent material, John Drinkwater, an English playwright, has written, in "Abraham Lincoln," which opened at the Cort Theatre, Monday night, a drama which strikes the sentimental vein. Naturally, he has not given us a complete Lincoln. In fact, he makes no such an attempt, but explains his purpose in the following authors note, which appears in the programme.

"The story of the American Civil War and that of Lincoln's personal career have been told exhaustively and exactly. My purpose has been to select from these in such a way as to give, if may be, heightened significance to character and certain movements and tendencies in the human mind that he led and directed. I have not attempted to state everything, but to state something with imaginative lucidity."

Naturally, Mr. Drinkwater has not written the perfect or even the great Lincoln play, but, after witnessing the opening performance one must agree that the author has fulfilled his purpose in an admirable manner.

In dramatic construction, the play is formless. Six episodes in Lincoln's life are shown chronologically, and joined by a chronicler. The employment of this person, who recites verse between the scenes, without doubt seems superfluous to an American audience, except in maintaining the poetic and not unspiritual mood in which the author put forward his conception of the character of a very great man.

Perhaps the one great fault in the drama is the lack of a struggle between the chief figure and some other character. This is absolutely necessary to arouse the fighting spirit of an audience and in that manner maintain interest.

Much of the success and a large amount of the credit due the piece is coming to the sterling performance of Frank McGlynn in the title role. He is tall, lanky and spare in face, and his gestures and intonation fulfill the part ideally. Perhaps the character coming nearest to being the villain was that of J. Paul Jones, who, in the role of John Wilkes Booth, was hissed the instant he appeared on the stage, a perfect tribute.

There are nearly fifty people in the cast, all of whom contribute in a large way to the production. Albert Phillips, as General Grant, gives a splendid interpretation. Winifred Hanley, as the practical and devoted Mrs. Lincoln, and a half score of others, stood out in a cast of general excellence in makeup and team work.

The play, which betokens the highest ideals, hits the right spot and returns the theatre to its highest mission. "Abraham Lincoln" will attract attention and create discussion. And for this will New York's great theatre public be better.

New Acts and Reappearances

(Continued from Page 13)

MARY MARBLE & CO.

THEATRE—Fifth Avenue.
STYLE—Playlet.
TIME—Nineteen minutes.
SETTING—Special.

Mary Marble is appearing in a playlet entitled "Her Home Town." It is from the pen of Maude Fulton.

There are four in the cast—two men and two women. Miss Marble, portraying the role of a theatrical star, comes back to play a one-night stand in her home town. Her husband, whom she has not seen in years, is manager of the opera house and her son is the property boy. All are reunited and they live happily forever after.

It is Miss Marble's personality that puts the offering across for whatever it is worth. The playlet contains an old theme, not written any too brilliantly. Nor does the poor acting of the husband or son help the act's success. The other woman in the cast portrays her role well.

The act may work out excellently in time, but it was not ready for the Fifth Avenue when reviewed. It needs more time for a break-in so that it can be worked on. When the rough spots have been planed off and the cast strengthened, it can bid better for the big time. H. J. G.

A DRAWING FROM LIFE

THEATRE—Proctor's 5th Ave.
STYLE—Sketch.
TIME—Fifteen Minutes.
SETTING—Full (Special).

There is a laugh in about three out of every five lines in this sketch, brought out not so much by the humor of the lines themselves as by the humor of the theme and the manner in which Arthur Sullivan puts the lines over. He is a race track tout, loafing his days away while his wife works in a department store. Ricca Scott is his wife and an excellent foil she makes for his shafts.

As the sketch opens, he makes it known that it is a hard life for him, with the humor of the thing made apparent by the contrast of the really hard life of his wife. She has come home this particular evening with the intention of leaving him, tired of his laziness and of her own grubbing career, and it is here that the happy ending comes, for, frightened at her apparent determination, he goes out and secures a job. The story winds up with his vowing she shall never work again and that he will work always. Even with this, there is a final touch of humor. He tries to borrow \$2 from her.

MARCO BROTHERS

THEATRE—Proctor's 23 St.
STYLE—Novelty.
TIME—15 Minutes.

One of the men is a small, fat midget and the other a tall, lanky individual. The contrast between the two is so incongruous as to provoke gales of laughter. But, although the act is a novelty, in a way, the good effect of this is offset by the rough handling the midget receives at the hands and feet of the taller of the two. While it may be funny to see a tiny fellow buffeted about by a much bigger man, to others the sight is rather repulsive. What the act needs is a lot of real comedy and less knockabout. As the act stands, it might provide entertainment for a certain class of audience, but not for the family or better time houses.

BERTRAM MAY AND CO.

Bertram May & Company call this sketch "The Brute".

May and one of the women take the parts of a vaudeville team who are broke, and their one booking has been cancelled by telephone. They are told of an authoress who is looking for a brute type of man, who treats his wife "rough" so as to get atmosphere for a playlet she is writing. They frame up a scene to fool the authoress, who is willing to pay \$500 for the "pleasure of seeing a man beat up his wife". Up to this part the act runs fairly well.

But from the moment the authoress hides and the supposed "rough stuff" is taking place, the act is unadulterated "hokum". It can never hope for more than the small time.

G. J. H.

DOHERTY AND SALVATORE

THEATRE—Proctor's 125th St.
STYLE—Instrumental, Singing, Dancing.
TIME—Fourteen Minutes.
SETTING—In One.

Doherty and Salvatore, a man and woman, gave a very good account of themselves in breaking in their act at this house. The woman sings very poorly, but manages to get over because of her delivery, some fair dancing, and some patter which, although passable, has much room for improvement.

The man plays the violin in the first part of the act, and plays it well, but his real talents lie in his ability to play the banjo. He is, without a doubt, one of the best banjoists in vaudeville, and uses a "stroke" method, instead of the "pick" style.

The act showed some good possibilities and went over exceptionally well for one of its kind at this house. With the rough spots improved, it will find easy going.

G. J. H.

PURSELL

THEATRE—Proctor's 125th St.
STYLE—Trained Pony.
TIME—Twelve Minutes.
SETTING—Full Stage.

Pursell, an animal trainer, features a trained pony in this act. The stunts are fair, but the act runs too long. It won't do for anything but the smallest of small time.

G. J. H.

"APHRODITE" DOES \$62,000

That the adverse criticism of Allen Dale in the New York American and Mayor Hylan's investigation of the moral affect "Aphrodite" would have upon New York's theatre-goers did prove the best possible advertising medium the production could have, is made evident by the business done during the first week, which, according to Morris Gest, totals more than \$62,000, a record for any dramatic production on Broadway.

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This Week
Monte Carlo Girls
Next Week—BATHING BEAUTIES
Every Sunday—2 Big Concerts 2

"MONSIEUR BEAUCAIRE" HAS A SCORE RICH IN MELODIC QUALITY

"MONSIEUR BEAUCAIRE"—
A romantic opera in a prologue
and three acts; founded on
Booth Tarkington's book and
play of the same title. The
libretto is by Frederick Lons-
dale, lyrics by Adrian Ross,
music by Andre Messager.
Produced by A. L. Erlanger,
in association with Gilbert
Miller, at the New Amster-
dam Theatre, Thursday eve-
ning, December 11, 1919.

CAST
Monsieur Beaucaire.....Marion Green
Philip Molyneux.....John Clarke
Frederick Bantison.....Lennox Pawle
Rakell.....Spencer Trevor
Francis.....Yvan Servais
Duke of Winterset.....Robert Parker
Beau Nash.....Robert Cunningham
Townbrake.....Andre Brouard
Captain Badger.....Percy Carr
Joliffe.....Harry Frankiss
Bickitt.....Eric Snowden
Marquis de Mirepoix.....Yvan Servais
Lucy.....Marjorie Burgess
Countess of Greenbury.....Barbara Esme
A Girl (in Act I).....Ellen Grubb
Lady Mary Carlisle.....Blanche Tomlin

The score of "Monsieur Beaucaire" is
so beautiful that no musical production
heard here in the last few years may
be compared with it in point of richness
of melodic themes. Indeed, this musical
adaptation of Booth Tarkington's story
and play of the same title, might easily
have found favor as an operatic produc-
tion at the Metropolitan Opera House.

Andre Messager, the composer of
"Monsieur Beaucaire," is best remem-
bered here as the composer of
"Veronique." At the time it was opened,
his music stamped him as a composer
of distinction. In the light of "Monsieur
Beucaire," he may be reckoned as
standing well in the forefront of light
operatic composers.

The story of "Monsieur Beaucaire" is
so well known that it seems hardly
necessary to dwell upon it at this time.
But it is worthy of note that the tale, as
unfolded in the original text, is quite
well preserved in this musical adapta-
tion. There is this difference, however.
In the original play, the ending is not a
happy one; in the musical adaptation,
Beucaire is recognized as the duc royal
that he really is and wins the lovely
Lady Mary Carlisle as he had set out to
do. And the villainous Duke of Winterset
is exposed and sent forth, as he de-
served to be.

On the opening night, we got the feel-
ing that this was one of those problem
plays, for a problem was presented to us,
namely, how many times is it necessary
for a couple of featured principals in a
cast to respond to curtain calls before it
becomes known that the audience is in
reality clamoring for a bow from some-
body else whom it has signalled out as
its favorite? The answer in this case is
six. For just six times did the curtain
rise and descend after the second act to
reveal Marion Green, who played Beau-
caire, and Blanche Tomlin, bowing in
acknowledgment to the applause meant
for John Clarke, as was subsequently
discovered. He it was that acted and
sang so well in the second act, playing
the role of Philip Molyneux, that his per-
formance aroused enthusiasm.

For the most part, the various prin-
cipal roles were sung and acted well by
the people assigned to them. Marion
Green is a baritone whose voice is rich
and virile, but, in this play, he seemed
to favor his lower vocal register. Blanche
Tomlin has a soprano voice of rare loveliness,
strength being not the least of its
ingratiating characteristics. The dulcet
quality of Marjorie Burgess' tones, espe-
cially in the duet she sang with John
Clarke in the second act, created a pro-
found impression.

The Falstaffian Lenox Pawle, remem-
bered for his performance in "Pomander
Walk," endeared himself no less in this
play. Taking the part of Frederick
Bantison, of stout heart and stouter pro-
portions in general, he was nothing if
not laughter-provoking.

Robert Parker acted with dignity and
sang admirably the role of the Duke of
Winterset, the villain. Other players who
deserve favorable mention are Yvan Ser-
vais, Spencer Trevor, Robert Cunn-
ingham, Percy Carr, Harry Frankiss and
Eric Snowden.

At least two of the individual numbers,
for this is a musical show whose entire
score will circulate among music lovers,
will probably gain popularity above the
others. These are "My Wan Rose," sung
by Marion Green, and "Philomel," sung
by Blanche Tomlin. As a matter of fact
all the duet numbers are extremely me-
lodic.

A word must be said for Adrian Ross
lyrics. They were extraordinarily smooth
and quaint, the words at no time appear-

ing to be forced. As for Frederick Lons-
dale's humor, in the book, there was not
very much.

"Monsieur Beaucaire" is a musical play
which will not attract the "Johns" to the
New Amsterdam in large numbers, the
18th Century costumes worn by the girls
issuing much below and above the knees,
but that it will attract all classes of music
lovers, including operagoers, is a conclu-
sion easily reached.

O'BRIEN'S MINSTRELS, FUNNY AS OF OLD, ENCHANT BROOKLYN

NEIL O'BRIEN MINSTRELS—
Book by Neil O'Brien; dances
staged by Pete Detzel; musical
arrangement by J. H. Del Vecchio.
Presented at the Montauk The-
atre, Brooklyn, Monday evening,
Dec. 8, 1919.

CAST.
Comedians
Bert Swort
"Sugarfoot" Gaffney
Dan Futch
Frank Quinn
Bobby Gossans
Major Nowak
Fred Miller
Charles Strong
Vic. Barrett

Vocalists
James Barardi
James E. Walbanas
Waldo Roberts
George Milner
John Worland
Charles R. Wright
Edward O'House
Richard Flournoy
J. Lester Haberkorn
Barton Isbell
Joseph Cronin
James White
Interlocutor—Lea Laird

With the old jokes, old dances, some of
the old songs and all of the old routine,
a minstrel show came within the glare,
if not actually under, the lights of Broad-
way last week. It was the Neil O'Brien
Minstrels and it attracted some attention
from old timers who have not had an op-
portunity to see a minstrel show in about
five years, for it has been that length of
time since one has played in New York.

Those who knew their way to the Mon-
tauk took the subway shortly after dinner
and arrived just as the instrumental and
vocal harmony began. They were in fa-
miliar surroundings from the very first,
for, with this minstrel, as probably with
every other now current, there has been
no change made from the arrangement
and business in effect a decade ago. New
settings and spick and span costumes and
more or less elaborate scenery to set off
sketches that are burlesque of modern
topics were new and in the best taste;
but, otherwise, it is the same land of
song and dance, jokes and jibes, that
grandfathers of to-day knew before the
frost of the years made them hoary.

For the first part, everyone was in
black-face, even to the orchestra. The
setting was a pink cyclorama, with the
minstrels dressed in black and the stage
lighted by floods. The orchestra was on
a raised platform, gradually lowering to
the stage level and from left to right were
seated the vocalists and comedians. This
effect of black against pink is pretty, but
it hardly gives the brilliancy that min-
strel audiences are used to. It seems
that a bright red would set things off in
better fashion.

Through the first part, the end-men
danced and joked, and, alternately, the
vocalists sang ballads. Of the latter,
James Barardi, John Worland and J.
Lester Haberkorn stood out with special
distinction. Haberkorn has a resonant,
high baritone voice and uses it in a man-
ner that displays both culture and sin-
cerity.

While the vocalists always are a lead-
ing feature of a minstrel, it is the black-
face comedians who are the real attrac-
tion. An audience goes to a minstrel
show to laugh and here they did plenty
of it. Bobby Gossans led off, with Frank
Quinn coming after; then Dan Futch and
"Sugar Foot" Gaffney were especially in-
troduced. Following these came the prin-
cipal comedian of the show, Bert Swort,
and he put to route the excellent efforts
of his predecessors.

After the first part, three sketches were
offered. The first was entitled, "A Song
and Dance," the second, "The Potato
Peeler," and the third, "The League of
Extra-Nations." Each was a farcical
handling of events serious in the times
and the entire company participated in
the fun making.

Lea Laird, though he was in black face
like the rest, played straight in the cen-
ter, carrying off the interlocutor's part
with an ease that marked him as a fin-
ished performer in the style. Though the
name of Neil O'Brien is carried in the
title of the show, he does not appear in it.

"NOT SMART" BEST OF THE THREE NEW PROVINCETOWN PLAYS

THE PROVINCETOWN PLAY-
ERS.—Under the direction of
James Light and Ida Rauh, at
their little playhouse, 133 Mac-
dougal Street, presented a new
bill consisting of three playlets,
Friday night, December 5, 1919.

THE CASTS.
"BROTHERS"
A Sardonie Comedy
by Lewis Beach
Seth Pollard.....Jasper Deeter
Lou Pollard.....James Light
Pa Pollard.....Frederick Ward Roeger
"ARIA DA CAPO"
by Edna St. Vincent Millay
Pierrot.....Harrison Dowd
Columbine.....Norma Millay
Cothurnus, Masque of Tragedy,
Hugh Ferries
Thyris } Two Shphers } James Light
Corydon } Charles Ellis
"NOT SMART"
by Wilbur Steele
Milo Tate.....James Light
Fanny Tate, his wife.....Ida Rauh
Mrs. Painter, a neighbor.....Blanche Hays
Mattie.....Christine Ell
Mr. Snow.....Jasper Deeter

It is not recorded that the Shuberts re-
ceived their artistic education in Prov-
incetown, Mass., nor any other artists'
colony. But, just the same, they were
the first, to our knowledge at any rate,
to acquire a horse mart and convert it
into a theatre. The Winter Garden stands
in mute but glorious testimony thereof.

We mention this because the Little
Theatre movements always start out by
doing something that they consider origi-
nal—something that has never been done
by the "commercial" managers. And
whether what they've done is original or
not, this much is almost certain; the
"commercial" managers would never
think of doing what some of the Little
Theatres do and get away with. But
the Little Theatres, well, that's a differ-
ent matter.

The Provincetown Players came here
from their colony in Provincetown, Mass.,
rented the stable at 133 MacDougal Street,
chased Pegasus out as it were even as the
Shuberts did at the Winter Garden and
converted the premises into a dramatic
temple, where they presented a new group
of plays last Friday night. And he it said
to the glory of these artistic thespians,
that each of the three plays presented
was interesting, though they strove val-
iantly to be edifying. As a matter of fact,
these players exhibit such an artistic in-
telligence in the things they do, especially
as regards the staging and the settings
for the plays, that their efforts carry con-
viction though they fail to achieve a pop-
ular note.

The cleverest of the three presented is
"Not Smart," by Walter Steele. This
playlet was substituted at the last minute
in place of "The Eldest," by Emily Dietz,
which had to be withdrawn because Miss
Dietz had forgotten to obtain permission
to dramatize the story of the same title
by Edna Ferber.

It deals with an artistic couple spending
their Summer vacation in an artists' col-
ony. Like some of the others in the col-
ony, this couple continually keep spouting
their own ultra ideas on love, marriage
and the world in general. A sort of twain
alumni of Don Marquis' "Little group of
serious thinkers," they are. Finally, their
household announces the fact she has be-
come "Not smart," which, in the parlance
of that particular region, means she is on
the road to becoming a mother. Consta-
nation reigns in that household because
the wife thinks that her husband has been
educating the housemaid. And how it is
discovered that the maid is a married
woman, thus establishing the innocence
of the suspected one, is delightfully and
piquantly told in this playlet, which was
finely enacted by James Light, Ida Rauh,
who may be considered the most capable
actress in the cast, Blanche Hays and
Jasper Deeter.

Christine Ell, who played the part of
the servant girl, was so naturally suited
to the role that it doesn't matter that she
didn't act well, being unable, seemingly,
to contain her own laughter at the role,
which should have been played without a
smile on her part, throughout.

"Brothers," a sardonie comedy by Lewis
Beach, which is a story of two hinterland
brothers greedily battling for their about
to die father's earthly possessions, failed
to hit the mark.

"Aria Da Capo" sby Edna St. Vincent
Millay, a symbolic playlet dealing with the
greed of human kind, contained more than
a germ of cleverness, but seemed to lack
definiteness in that direction. However,
the setting designed for the playlet by
Charles Ellis was really beautiful.

"THE GIRL FOR ME," BLANEY'S NEW PLAY, IS BADLY WRITTEN

"THE GIRL FOR ME"—A comedy in three acts and four scenes by Mildred Florence. Produced at the Prospect Theatre, Bronx, by the Blaney Players, Monday evening, Dec. 8, 1919. Staged by James R. Garey.

CAST.

James R. Fullerton.....Norman R. Field
Charles Fullerton.....Fred. C. House
Mrs. Pointdexter Dallas Montague,
Ella Cameron
Harry Fullerton.....Jack Lorenz
Jimmie.....Jack Kearney
Jennie Nelson.....Mildred Florence
Bessie Morgan.....Betty Alden
Lon Dompsey.....Rogers Barker
Mike O'Reilly.....James R. Garey
Miss Tabitha Green.....
.....Charlotte Wade Daniel
Rosie Buckley.....Daisy Carlton
Mazie.....Laundry Girls
Helen.....Elizabeth Dewing
Roxie.....Helen Dumont
Alice.....Dorothy Hogan
Lida.....Cleaning and Florence Brown
Lucille.....Dyeing Margaret Flynn
Patience Girls.....Grace Hill
Elevator Man.....Tommy Quinn
Driver.....Otto Krenn
Rev. Mason.....A. H. Kingston

After several years as a leading actress in stock, during which time she has played many parts, Mildred Florence now essays the role of playwright. Her effort is sincere but cloudy, occasionally murky and always rough. In a word, it might be described as nervous.

The story, coming haltingly and then unsurely, has to do with a young heiress who, when a delivery girl from a laundry steals her clothes from her temporary apartment in a hotel, dons the garments of the thief, and, for a lark, takes up the life of the laundry worker. Adventure, however, becomes philanthropy and with surprising suddenness and inconsistency, love, when she finds herself working for the very good looking proprietor of the clothes cleaning establishment.

This young man, whose father, however, is wealthy, works because he likes it and because of success gained by a friend of his who manufactures a popular cigar. Why he picked out a laundry, though, for his educated and cultured efforts, must remain one of the meanings that did not come completely out of the story's confusion.

It happens that the young fellow gave a note for \$10,000 in his purchase of the laundry, and with the second act this note is due. Then a strike of the laundry worker comes, which adds to the tribulations of the young employer. Light comes, however, and with it love and the prospect of business success when the heiress discounts the note and takes as her security the man who is worth while.

The fallings of the play are the faults of the novice. There is an idea for comedy and there are a few funny situations. But not throughout the entire piece is there a witty or even a brilliant line and that means that time and thought have not been given in the proportion they should.

"MISS MILLIONS" ONE OF SEASON'S BRIGHTEST SPOTS

"MISS MILLIONS"—A musical comedy in three acts. Book by R. H. Burnside, music by Raymond Hubbell. Presented by R. H. Burnside, at the Punch and Judy Theatre, Tuesday evening, December 9, 1919.

CAST.

Mary Hope.....Valli Valli
Horace Honeydew.....Rapley Holmes
Timoty Bond.....Clayton White
Jack.....Vinton Freedley
Ephraim.....William Burress
Bates.....Frank Farrington
Mrs. Honeydew.....Louise Mackintosh
Julia Joyce.....Cissie Standish
Peggy.....Cissie Standish
Mamie.....Carrie Reynolds

A well written libretto, with jokes that are mature but vigorous, set off by the most tuneful of music, to say nothing of a well chosen cast, who sing, dance and act in a most admirable manner, make "Miss Millions," which squeezed its way into the Punch and Judy Theatre last

week one of the brightest spots in the current theatrical season.

The new piece boasts a plot which changes a poor waitress in a tea room into a temporary heiress, but, as the actors refused to take it seriously and the audience snubbed it, the plot was kept in its place, as the plot should be in every musical play.

There is an exceptionally pretty chorus of sufficient merit and volume for grand opera, and so well did it blend the delicious melodies provided by Raymond Hubbell, the composer, that it was a pleasure to hear these songs in the little playhouse.

There is a Fifth Avenue tilt to the style of the production, the coloring being blended with considerable artistry.

Valli Valli, in the chief role, sang well and comported herself gracefully. Rapley Holmes was very amusing as the chief comic character and Vinton Freedley danced well in several numbers with Miss Valli Valli. William Burress, Carrie Reynolds and Frank Farrington, were among the others who contributed to the success of the production.

NEIGHBORHOOD PLAYERS PUT OVER SHOW THAT IS VERY CLEVER

"MARY BROOME," A comedy in four acts by Allan Mankhouse. Presented by the Neighborhood Play House, Sunday evening, Dec. 14, 1919.

CAST

Edward Timbrell.....
Thomas F. Meaney, Jr.
Mrs. Timbrell.....Miss Ida Schiff
Edgat Timbrell.....John Roche
Leonard Timbrell.....S. Bennet Tobias
Ada Timbrell.....Miss Hannah Trynz
Sheila Ray.....Miss Nell Vincent
Mary Broome.....Miss Helen Curry
John Broome.....Ulysses Goldberg
Mrs. Broome.....Miss Sibyl Delman
Mr. Pendleton.....Jowan Pherys
Mrs. Pendleton.....Miss Zoe Boul
Mrs. Greaves.....Miss Helen Rosenthal
A Maid.....Miss Alice Beer

Although moving at a slow pace, with most of its humor confined to one character, "Mary Brown," a comedy of English life, presented by the repertory company of the Neighborhood Playhouse, is one of the cleverest plays in town.

After one has witnessed the first act, he wonders if he has read rightly that part of the program which proclaims the play a comedy, for it is revealed at the outset that the younger son of a well-to-do English family has compromised Mary Broome, a pretty housemaid. But, of such material Mr. Mankhouse has built a clever satire of English society.

A ne'er-do-well, in the form of one Leonard Timbrell, who has not been reared to work, is the hero-villain. He is a selfish dilettante with a gift for smart phrases, who, to use his own words, is "rotten with egoism." Forced into marriage with the girl, he continues his shiftless way on an allowance from his father. By his impertinences he goads his parents into cutting off his income. Even then he makes no effort to earn money, although his child is sick and his landlady threatens eviction.

His supreme and maddening selfishness comes to a climax when he goes fishing while his baby is seriously ill and fails to return for the funeral. Mary has stood much, but this she cannot bear. It is then that she decides to elope with the milkman, who has been her suitor in happier days. Her husband's protest is weak and not deeply felt and she will have none of them. Thus ends "Mary Broome."

The play is so deftly written that there is nothing disagreeable in its satire. It sends an audience away with a smile, like a travesty.

The Neighborhood company passes well out of the amateur class in ability. The part of the husband is taken by S. Bennet Tobias, who, although he never was English for a minute, acted with understanding. Helen Curry, in the title role, brought out forcefully the difficult position of the unfortunate servant girl. Good performances also were given by John Roche, Ida Schiff, Ulysses Goldberg and Zoe Boul.

"THE PHANTOM LEGION" HAS NEW IDEA BUT HANDLES IT BADLY

"THE PHANTOM LEGION"—A fantasy in three acts by Anthony Paul Kelly. Presented by the author at the Playhouse, Wednesday evening, December 10th, 1919.

CAST

Mrs. Weaver.....Effie Ellisler
Jack Weaver.....Raymond McKee
Dick Weaver.....Edwin Strawbridge
George Weaver.....Frederick Howard
Alice Craig.....Miriam Sears
Tom Parker.....William Williams
Peggy Carruthers.....Hazel Turney
Ethan Leach.....John Woodford
Chuch Leach.....Junius Matthews
"Tip" Turpin.....Harry Sedley
Sergeant Bow-Bells.....
John M. Troughton
An English Corporal.....J. W. Mason
Capain Croisset.....Paul Gordon

Lacking any dramatic framework, "The Phantom Legion," a play that sets forth the proposition that the spirits of fallen soldiers helped win the war, proves to be an excellent and artistic production of nothing. In spots, it is clumsy and tactless, but, despite its general amateurishness, it involves an idea which, if not strictly new, has at least never been touched on in the theatre before.

The oft repeated story of the visions of Joan of Arc and other departed mortals, before the soldiers on the battlefields of France and Belgium, without doubt forms the genesis of the idea. The psychological problems elaborated from these tales are more and more into discussion and, sooner or later, are sure to tempt their physical representation on the stage.

The theme, as elaborated by Mr. Kelly, involves de dead to the European War who have organized themselves in vast phantom legions and, psychologically, influence their comrades on this side of the great divide. There are three soldiers who are killed in the bombardment of something or other, and immediately their ghost forms take their places in the ranks of the legion of the supernatural, from where they carry on, by spiritual communication, the noble work of their living comrades. Where the production becomes trite is in the final act, when the trio come back to their home in America, and, in true antique melodramatic style, set to rights the troubled affairs of their foster-mother, who sent them away, even influencing the engagement of a crippled youth whom they left behind, to the girl whom each thought he was destined to marry.

Although the cast was a fairly large one, the only member who showed any particular ability was Effie Ellisler, in the role of the mother, who played beautifully throughout. It closes Saturday.

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STEVE PAUL

"BROTHER MAHALA"

ROSE SYDELL'S LONDON BELLES

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MOTION PICTURES

OFFER F. P. L. STOCK TO EXHIBITORS

URGE ALL TO BUY

All motion picture exhibitors in the country have been sent a circular describing the new issue of \$10,000,000 preferred stock of Famous Players-Lasky Corporation by one of the underwriting bankers. They have also been sent a letter with the circular, offering the stock to exhibitors as an investment.

Salient features of the letter which accompanied the description of the stock embrace the following:

"As you are an exhibitor of motion pictures we wish to bring to your attention an opportunity to share in the success and profits of one of the great producing and distributing motion picture companies.

"Famous Players-Lasky Corporation is now issuing 100,000 shares (with a par value of \$100 each) of 8 per cent. Cumulative Convertible Preferred Stock.

"We are informed that this new capital is to be used for further development and extension of the Corporation's business, making possible the production of more and finer pictures, the distributing of these films even more widely in America, and the expansion of the business in foreign lands.

"This new stock, in a company with which you are no doubt well acquainted and in a business which you understand, offers you three distinct advantages as an investment:—

"First: It is 'Preferred.' Its dividend of 8 per cent. must be paid before the Common Stock can receive any dividends. Dividends are payable quarterly.

"Second: It is 'Cumulative.' This means that if any dividend should not be paid when due, it will have to be paid before any further dividends can be declared on either Preferred or Common Stock.

"Third: It is 'Convertible.' Whenever the dividends on the Common Stock, or its price on the market, make it profitable to do so, any holder of the Preferred can exchange his stock for Common. Common Stock can be acquired by this exchange—or 'conversion'—at \$110 per share up to November 30, 1920; \$115 from then until November 30, 1921; and \$120 thereafter. The Common Stock has sold as high as \$123 within the last six months and its recent dividends have been at the rate of \$8 per share per year. It is listed on the New York Stock Exchange where it enjoys an active market. Application will also be made to list the new Preferred Stock.

"Before underwriting this issue of stock, the bankers made a careful investigation of the Motion Picture Industry in general and of Famous Players-Lasky in particular. This investigation showed that this business has become one of the nation's great and prosperous industries and its securities can now be recommended and sold to conservative investors. You will note from the enclosed circular

the excellent showing of the corporation as to net assets and earnings.

"We suggest that you discuss the investment with your own bankers who can tell you how thoroughly any business is investigated by conservative banking interests before they will associate their names with it."

PATHE GETS DEMPSEY SERIAL

Pathe is to handle the serial in which Jack Dempsey, heavyweight champion of the world, is to appear. The serial is to be known as "Dead or Alive," and is under the personal direction of Paul Brunet. Frank Spellman is in charge of Dempsey's theatrical activities.

LOTTIE PICKFORD SUING

LOS ANGELES, Dec. 15.—Lottie Pickford, sister of Mary and Jack Pickford, it has been learned, is the Mrs. Alfred G. Rupp who has filed suit for divorce against Jackson Rupp, a broker in New York. The papers have been forwarded to New York for service.

Mrs. Rupp says, in her suit, that her husband deserted her soon after the birth of her daughter, Mary Pickford Rupp, now four years old. No contest is expected.

ANN AUSTIN GETS DIVORCE

RENO, Dec. 12.—Ann Austin Collins, a motion picture actress, has been granted a decree of absolute divorce and is permitted to resume her maiden name of Ann Austin, by which she is known on the stage. The divorce was granted by Judge Lunsford, the complaint charging cruelty.

SUES AGENT FOR \$9.00

Edward W. Daily, a motion picture actor, has brought suit through his attorney, J. Preston Mottiu, in the Municipal Court, against Charles Gill, the motion picture casting agent, for alleged unpaid salary, amounting to \$9.00. Daily claims he was engaged through Gill to appear in two scenes at the Mirror Studios at Glendale, L. I., but never received the \$9.00 due him. Gill denies the charge.

FILM GOING ON ROAD

The picture version of "Soldiers of Fortune" probably will be sent out as a road show. Hugo Riesenfeld was busy last week writing a musical score for it; a different one from that arranged by Arthur Pryor. If the picture takes to the road, it will go out with a special orchestra and soloists as added attractions.

GET FIRST CALL

So far as a first call on all big feature pictures released, the Rivoli and Rialto seem to have the market cornered. The management was out with an announcement last week that it had contracted to give pre-release showings of all the Pickford, Fairbanks, Chaplin and Griffith production released by the United Artists Corporation. This practically puts the United programs in combination with Famous Players-Lasky and definitely lines the new Capitol Theatre up as an ally, instead of a competitor, of the two Riesenfeld houses.

HIRSCH BUYS "BLIND LOVE"

Nathan Hirsch has purchased "Blind Love" from Gerald Bacon, who produced it some months ago. Hirsch, who is president of the Ay Won Film Corporation, has placed this production on the states right market.

F. P. L. LOSES SUIT OVER "PEG"

CAN'T RELEASE AS IS

Although holding in his decision that the Famous Players-Lasky Corporation is entitled to reproduce "Peg o' My Heart" in motion pictures, Judge Julius Mayer, in the United States District Court, last week, indicated that he would grant an injunction restraining the film company from exploiting the picture as it now stands.

The decision, handed down by Judge Mayer, is the result of an injunction suit brought against F. P. L. by J. Hartley Manners, following the disposal of the motion picture rights by Oliver Morosco to the film corporation. Morosco sold F. P. L. the film rights to "Peg o' My Heart" Dec. 14, 1918, the day after Judge Mayer had decided that Manners was not entitled to the exclusive rights of "Peg o' My Heart." The claim had been put forward by Manners in his suit against Morosco.

Morosco received \$25,000 on account for the film rights, the presentation of the film, however, being subject to the same royalty agreement that prevailed between Manners and Morosco during the run of the play. The film corporation also spent in the neighborhood of \$80,000 in filming "Peg."

Judge Mayer holds, in the lengthy decision he handed down, that certain alterations of the spoken play were made in the film version which should have received the permission of Manners.

The Manners against Morosco suit is now pending on appeal in the United States Supreme Court.

NEW COMPANY FORMED

LOS ANGELES, Dec. 13.—A new motion picture company has been organized under the name of the Art Unit Studios, and will be located at Glendale. The firm is capitalized at \$750,000, and will build its plant in ten complete units, with eighteen principal structures, on a site 600x1,500 feet, on Palmer and Adams Streets. Forty acres of land have been purchased by the company, with option on additional ground.

The temporary officers of the organization are B. S. Young, president and general manager; Leon Spinak, vice-president and art director; G. D. Allewell, treasurer; Frank L. Staub, attorney and trustee, and George McDonald, director of productions.

STANLEYS TURN \$5,000,000 DEAL

PHILADELPHIA, Pa., Dec. 12.—The Stanley Company of America has just concluded a \$5,000,000 deal by which it acquires one of the busiest corners in the city for the erection of a business block and theatre. The site is that of the famous Bingham Hotel, on Eleventh and Market streets, for which the company paid \$3,000,000, and which it will demolish in order to erect the theatre and business buildings, which will combine stores and office lofts to cost \$2,000,000. The work of reconstruction will begin about the first of June.

SISTROM JOINS INTERN'L

William Sistrom, recently resigned as manager of Universal City, has signed a contract calling for his services as production manager for the International Film Company. He is now engaged in putting their new studio in Harlem, into shape. The studio, formerly the Sulzer Harlem Amusement Park, is at 127th Street and Second Avenue.

Sistrom, an Englishman, started as efficiency expert for the Western Electric Company in Chicago and left them to go to Universal. He was in a number of their departments and later became purchasing agent for them. After building and planning a number of studios for Universal, among them the Fort Lee plant, he was appointed production manager. He resigned from this position to join the Hearst offices.

FEATURES AT BIG HOUSES

The Rivoli is featuring "Everywoman" this week, in addition to the regular pictorial, scenic and musical numbers. An all-star cast is shown in "Everywoman," which has been scenarioized by Will M. Ritchey, from the play by Walter Browne. Violet Heming is starred in the play, with Theodore Roberts and Wanda Hawley in the cast.

At the Rialto, "Wanted, A Husband," with Billie Burke and Charlie Chaplin in "The Vagabond" are occupying the electric light honors. A Mack Sennett comedy, "A Lady's Tailor" and a Mutt and Jeff cartoon are also offered.

Tom Moore, in "Toby's Bow," is the feature at the Strand. The film has been scenarioized from the play by John Tainter Foote, which starred Norman Trevor.

LEASES FRISCO HOUSE

SAN FRANCISCO, Cal., Dec. 14.—The Jewell Theatre, which for the past two years has been vacant, has been leased by the Sun Film Corporation, which will remodel the house and use it as a first run house for their own attractions. The Theatre will be known as The Sun and will be under the management of I. N. Cohen.

EARL METCALF DIVORCED

An absolute decree of divorce was granted to Mrs. Emma Metcalf, wife of Earl Metcalf, the motion picture actor, in the Queens Supreme Court, Long Island City, last week by Justice Fawcett. Mrs. Metcalf testified that she and two friends had found her husband in an apartment on West Sixteenth Street, Manhattan, with another woman.

WILL FILM "GRUMPY"

"Grumpy," which was produced at Wallick's Theatre, in New York, and played during the seasons of 1913 and 1914, with Cyril Maude as the star, will be filmed as a special feature for Robertson-Cole.

SIGNS "FOLLIES" GIRL

Katherine Perry, a member of the Ziegfeld "Follies," has been engaged by Myron Selznick to support Owen Moore in his next picture, called "Plaus of Men."

UNIVERSAL BUYS HURST STORY

Fannie Hurst has sold "Oats For Woman," one of her short stories, to the Universal Film Company. It will be produced under the name of "The Day She Paid," with Francella Billington as the star.

WANT NEW KIND OF COINS

The National Association of the Motion Picture Industry has succeeded in having two bills introduced in Congress, calling for the minting of fifteen-cent and two-cent coins. The bill was introduced by Representative Daniel F. Minahan, of New Jersey, who is a member of the House Committee on Coins, Weights and Measures.

Since the revenue tax on admissions has gone into effect, the necessity for making change has caused a big delay in disposing of the line of ticket buyers at the box office. Motion picture theatre men want a fifteen-cent coin, because fifteen cents is rapidly becoming the standard price of admission.

It is also believed that a fifteen-cent coin would benefit other interests, such as newspapers, periodicals, magazines, telephone and telegraph companies, soda fountains, candy stores, railroads and other transportation lines.

"TOPICS OF DAY" FOR TEXAS

"Topics of the Day," which is distributed by Pathe, has been booked by the Majestic Vaudeville Theatre Circuit in Texas. The film, which is produced by Timely Films, Inc., will be shown in every theatre throughout Texas that is booked by this firm.

FISCHER HAS NEW STORY

The A. H. Fischer Features, Inc., will make its next production from an original story, as yet untitled, which was written by Charles A. Logue. Logue is the author of "The Red Virgin," the first subject released by Fischer and the adapter of Robert W. Chamber's story of the "Shining Band" for Fischer.

GOLDWYN MAN WINS ELECTION

Maurice Wolf, resident manager for the Los Angeles Goldwyn exchange, has been elected president of the Los Angeles Film Board of Trade. This organization was formed some years ago for the purpose of straightening out controversies that arise between exhibitors and exchanges.

UNIVERSAL RETITLES FILMS

A number of Universal productions have been retitled, owing to the fact that some of the original titles have been found to have not sufficient box-office drawing power. Among them are "Cassidy of the Air Lanes," which has been changed to "The Great Air Robbery"; "The Beach Combers" is now "Captain Courageous"; the serial known as "The Man-Hunter," is called "The Moon-Riders"; "The Three Godfathers," with Harry Carey, will go under the name of "Marked Men"; "Fighting Through," the Elmo Lincoln serial, will be called "Elmor the Fearless"; James J. Corbett's "Outdoors" is changed to "The Dazzling Rogue," and "Pals is now "Kentucky Jim."

ZELLNERS WRITING SCENARIO

Arthur and Lois Zellner are preparing an adaptation for the screen of "Shore Acres," a play by James A. Herne. When complete it will be produced in film form by Screen Classics, Inc. Alice Lake will be featured in the production.

RIPLEY DIRECTING FOR METRO

Arthur D. Ripley has been added to Maxwell Karger's directorial staff at the new Metro Studios in Hollywood, California. He will direct Bert Lytell in the production of "Alias Jimmy Valentine."

METRO HAS IBANEZ NOVEL

Metro is now preparing for production, "The Horsemen of the Apocalypse" the novel by Vincent Blaseo Ibanez, which is now in its 125th edition. June Mathias will write the scenario for the production after conferring with Ibanez. Work will be started in January on the production at the Hollywood studios.

HOLMES COMPLETES FIRST FILM

Taylor Holmes has completed the camera work on his first production as a producer and star. The picture is a screen adaptation of "Nothing But the Truth." It will be distributed through Metro. "Nothing But the Truth" will be followed by "The Very Idea" and "Nothing But Lies," both of which are to be produced under the banner of Taylor Holmes Productions, Inc.

U. P. HOLDS ELECTION

The stockholders of the United Picture Theatres of America held elections at the meeting last week with the following results: J. A. Berst was elected president; Milton Goldsmith, treasurer; Charles C. Johnson, secretary. All of these were unanimous re-elections.

Others elected were, James Beatty, first vice-president; Fred Schaefer, second vice-president; Harry Hull, third vice-president; and H. Gwyn, fourth vice-president.

The executive committee consists of J. A. Berst, Milton M. Goldsmith, W. G. Hartford, Harry Hull, Lee Brecker, Tom Norman and L. J. Chamberlain.

DUNN STARTS "OLD LADY 31"

Emma Dunn has started work on the film production of "Old Lady 31" at the new Metro Studios in Hollywood. John E. Ince is directing the feature, in which Henry Harmon, who appeared in the legitimate play with Miss Dunn, is also appearing.

BLACK CIRCUIT MAKES LEASE

LOWELL, Mass., Dec. 15.—A long term lease has been taken on all the front property on Page Street, including stores, an apartment house, and the present Merrimac Square Theatre, by the Black Circuit. An addition will be made to the theatre early in Spring, increasing its capacity from 1,400 to 2,500.

FILM THIEVES ARRESTED

David Troupe and his cousin, Harry Newman, night shipping clerks with the Vitagraph and Universal exchanges respectively, were arrested last week by representatives of the Film Theft Committee of the National Association of the Motion Picture Industry, on a charge of stealing film. They were held for the Grand Jury by Magistrate Frothingham in the Seventh District Court.

POST GETS DREW CROSS

Mrs. Sidney Drew, wife of the late comedian and stepmother of Sidney Rankin Drew, killed in action in France, presented the cross that the Germans placed over his grave, to the Sidney Rankin Drew Post of the American Legion, last Sunday. Drew enlisted in 1916 and was killed in May 1918. The scene of the presentation was the Soldier and Sailors Monument at 86th Street and Riverside Drive. There were religious services connected with the presentation, followed by a presentation of the members of the Post to Mrs. Drew.

METRO HAS 4 NEW DIRECTORS

The technical staff of the Metro studios in Hollywood has been enlarged by the addition of four art directors. They are A. H. Webster, Sidney Ullman, A. W. Alley and A. E. Freudeman.

Webster will have charge of the art settings for "Judah," which features May Allison; Ullman will handle the art work for Bert Lytell in "Alias Jimmy Valentine"; Freudeman has been chosen to do the art directing for "Eliza Comes to Stay," featuring Viola Dana; A. W. Alley will take charge of art designing for "The Hope"; Amos Meyers for "Old Lady 31"; and Jack Holden is working on "Shore Acres."

RICE SUCCEEDS MILLER

LOS ANGELES, Dec. 13.—Monte Rice, formerly publicity director for First National, has been signed to head the press bureau for S. L. Rothapel, filling the place made vacant by Roy Miller.

WILL FILM "GREAT DIVIDE"

Vitagraph is preparing for screen production, a special version of "The Great Divide," the play by William Vaughn Moody, which was presented on the legitimate stage with success over ten years ago, with Margaret Anglin and Henry Miller in the leading roles. The play, which opened in 1906, ran for two seasons at the Princess Theatre, before going on tour.

BLACKTON GETS "PASSERS-BY"

The motion picture rights to "Passers-By," the English drama by C. Had-don Chambers, have been acquired by J. Stuart Blackton. Stanley Olmstead will adopt the play for the screen, which will be produced with an all star cast early next year.

WISTARIA IS RE-ORGANIZED

The Wistaria Production Company has been reorganized and new officers have been elected. Frank Gallagher is president, Burton King, vice-president and director-general, and Thomas de Vassey, secretary and treasurer.

The first production of the Wistaria will be "Why Women Sin," with Anne Luther in the lead, supported by Claire Whitney, Ethel Hallor, Baby Ivy Ward, Charles Gerard, E. J. Radcliff and J. W. Johnson.

FOX TO HAVE BIG BRONX HOUSE

William Fox has formed plans for a motion picture theatre in the Bronx that will seat 4,500 people, and, on its completion, will be the largest theatre in New York, with the exception of the Capitol. The theatre will be in a large building which will serve for office purposes.

The theatre will be built on the site recently purchased by A. S. Klemper, the real estate representative of Fox, who has enlarged the original purchase by an additional forty feet frontage on Park Avenue. It will be built at a cost of approximately \$1,000,000, and Carlson and Wiseman, architects, are designing the house.

TALMADGE STARTS NEW FILM

Norma Talmadge has started work on "The Woman Gives," which was written by Owen Johnson. Roy Neill is directing the film in which Miss Talmadge will be supported by Edmund Lowe.

SUES ANSPACHER FOR \$2,000

Ina Brooks has brought suit in the Supreme Court against Louis K. Anspacher to recover \$2,000. She alleges that she is entitled to this sum by reason of an agreement made between the defendant and herself, whereby she was to get 20 per cent of the gross receipts of a film story on which she says she collaborated with Anspacher. The film is known as "The Woman of Impulse," and she claims that Anspacher made more than \$10,000 on it.

NEW FIRM ORGANIZED

ALBANY, Dec. 12.—A new company has been formed under the name of The Louis Tracey Production, Inc., with a capital of \$100,000. A. K. Romagna is the attorney for the new firm.

AMUSEMENT TAX IS PERMANENT

WINNIPEG, Canada, Dec. 15.—Edward Brown, provincial treasurer, announced last week that the Amusement Taxation Act will be permanent in Manitoba. He said that in originally passing the act, it was not the government's intention to have it as a war measure only.

LETTER LIST**GENTS**

Anderson, C.	Ford & Cunningham	Kelly, John T.	Pilcer & Douglass
Barry, Wm. F.	Footo, Richard	La Monte, Jack	Parker, Irving
Brown, Leonard	Frink, F. J.	Le Fevre, Geo.	Pollard, Ed.
Busch, Billy	Fuller, Wm.	Lester, Chas.	Peaney, Geo.
Boyle, Joe	Guyer, Chester	Lloyd, Chic.	Reece, Ed.
Bardell & Otto	Granger, Andrew	La Pearl, Roy	Ring, Albert
Beard, Billy	Glasgow, Jas.	Lewis, Edgar	Randall, Bobby
Bligh, Lew	Grey, Carl	May, Arthur	Ross, Frank
Bertelsen, Anders S.	Hudspeth, Harry	Macdonough, Ward	Schaeffer, Jack
Bonner, Earl B.	Haldenby, Geo. T.	McAnallan, Joe	Swelling, Harry
Criggs, Child Co.	Hamburg, Philip	Mason, Alfred E.	Stines, Herbert L.
Deltorelli, Joe	Hummerwell, Clyde	Minnock, T. J.	Sylvester
De Camp, Ed.	Howard, Jos.	Mayhood, O. L.	Vickery, Harry
Dake, Eddie	Herblin, David	O'Lynn, Harry	Wilson, Geo.
Edna & Paull	Hamer, Gerald	Price, T. Arthur	Walte, Billy E.
Elston, J.	Howard, Jos. E.		

LADIES

Akerman, Bobs	Davis, Dotty	Lockwood, Grace	Pollock, Edith
Baker, Laura	Fay, Frank, Mrs.	Lockhart, Mabel	Seymour, Grace
Bormann, Antonia	Gerould, Helen	Leonzo, Mary	Stewart, Helene
Beachy, Eva	Hires, Martha	La Shelle, Anna	Sterling, Harriett
Blakly, Grace	Kurtzman, Marion	Mitchell, Louisa	Smith, Isabel
Cleveland, Hazel	Kiley, Vida	Muzbeck, Elizabeth	Styles, Jennie
Craig, Sallie K.	Lawler, Pearl	Marsh, Leonard	Turkins, Cecil
Corcoran, Betty	Roberts, Lucille	March, Harry A.	Viel, Marge
Chase, Charlotte	Leone, Maude	Morgan, Hilda	Walcamp, Marie
Davis, Sophie	Lorraine, Peggy	Morrison, Ann	Ziegler, Elsie

FILM FLASHES

Edgar Lewis has completed "Other Men's Shoes" which will soon be released by Pathe.

Frank Keenan's new production, "Brother's Divided," is now being shown.

Elsie Janis' second production for Selznick, "The Imp," is being cut.

Seena Owen has been engaged to play opposite Owen Moore in his second Selznick picture.

Cyril Gardner and Duncan Mansfield, formerly film editors with the Ince staff, are now with Selznick.

Ella Stewart Carson has been engaged for the Selznick scenario department.

Elaine Hammerstein has completed "Greater Than Fame" and will soon start work on "The Woman Game."

Alan Crosland will direct Olive Thomas in her production to follow "Out of the Night."

Edward Hillare Griffith is now directing on the Universal staff and will start on the next O. Henry story for them called "A Phillistine in Bohemia".

Alice Joyce and her company are back in the Vitagraph Brooklyn studio after five weeks on location taking scenes for "The Sporting Duchess".

Harry T. Morey's next film for Vitagraph will be "Detective Jim".

Norma Talmadge has completed "A Daughter of Two Worlds".

Constance Talmadge's next production for First National will be "At The Barn".

William H. Bomb has been appointed by Marshall Nellan as studio manager for the Nellan productions.

Peggy Pearce has been cast for an important role in "Sex".

Edgar Lewis has gone to California to produce a number of films for Pathe.

Clara Kimball Young will be supported by Conway Tearle, Winter Hall, Milla Davenport, Kathryn Adams, Stanton Williams, J. Jiguel-Lahoe and John Mackinnon in "The Forbidden Women".

Mr. and Mrs. Charles Mathieu received a baby boy at their home last week.

Marion Davies will start work on "The Restless Sex" this week.

John D. Braddon has been engaged by Albert Capellani Productions, Inc., as art director for "The Fortune Teller."

Wyndam Standing has left to the Coast to play the leading role in Goldwyn's production of "Earthbound."

Mme. Olga Petrova has written a one act playlet entitled "The Ghoul," which has been accepted for publication by Ainslee's Magazine.

"Seeing It Through" is the title of the new picture just completed by Brentwood. The working title of the piece was "Where There's a Will." It will be released by Robertson Cole.

Juanita Hansen is due to arrive in New York on January 1st to begin work on her first Pathe serial.

Lion Vanderhelm is the new orchestra leader at The Rialto, succeeding Nat. W. Finston. Vanderhelm recently vacated the position of orchestra leader with the Aeolian Company's phonograph recording department.

Anita Loos, who has been in the Manhattan Hospital for an operation on her throat, returned home last week, and is convalescing rapidly. She will be back at work again within a fortnight.

Rockcliffe Fellows, heads the cast that will support Constance Talmadge in her latest offering "Searching for a Sinner." Others will be William Roselle, Arnold Lucy, Lillian Worth, Corliss Gliss, Marjorie Miton, Ellen Carter Kerrington, and Louise Peters. This is Fellows' second picture since his return from the war.

Gladys Leslie has completed "The Midnight Bride" for Vitagraph, which will be released early in January.

GOLDWYN BUYS LAND TRACT

LOS ANGELES, Cal., Dec. 11.—Abraham Lehr has announced that Goldwyn has purchased a new tract of land, on which to build an addition to its studios. The land is West of the present studio and extends to First Street, and from Washington Boulevard to the Redondo car tracks. The land is to be fenced in and construction of new buildings, settings and streets, will begin immediately. Lehr is vice-president of the Goldwyn studios and in charge of western production.

HENRY HAS TWO HITS

S. R. Henry has two big selling song hits in "Now I Know" and "Good Night Dearie." Both are polished by Jos. W. Stern & Co.

MAHONEY PLACES SONGS

Jack Mahoney has placed several new songs with the George Friedman Co. Two are now being widely exploited by the company and these will be followed by others.

DEATHS

Edward Sullivan died after a long illness last week. He was 85 years old, was a native of New York City and started his career on the stage when he was 14 years old. He appeared with the Skiff and Gaylord Minstrels in 1860, and for twenty years played the Middle West as a minstrel.

William J. Gonzales, a character comedian, died last week. He was fifty-five years old and had accompanied Winthrop Ames in his tour of Y. M. C. A. centers in France.

George I. Hall died last week at the age of 91 years in Philadelphia. He was born in Baltimore, Md., on May 5, 1828 and retired from the stage forty years ago, after playing for years as a minstrel, with the Beck Family, in Georgetown, Hall, who was a close friend of Stephen C. Foster, was said to be the first black-face performer to sing Foster's "Old Black Joe".

William Garvey, an English actor, died in England last week. He was a member of the Variety Artists' Association, was a performer of many years standing and well-known as a comedian. His last appearance was in Wyllie and Tate's "Follies of 1919". He was 44 years old and is survived by a widow and two sons.

Paul La Croix, comedy juggler, died last week in New York. In private life he was known as Paul Murphy. He was 46 years old and leaves a mother and sister, who live in Victoria, British Columbia.

Graham D. Earle, fifty-six years of age, a member of the Alcazar Stock Company in San Francisco, died at his home on November 27th, after finishing his Thanksgiving dinner. He collapsed after getting up from the table and died shortly afterward from heart failure. He is survived by his widow.

Bernhard Moffie, musical director and, at the time of his death, connected with Rube Bernsteins "Follies of Pleasure" show, died last week in Toronto, Canada, from injuries received following vaccination. Shortly after a vaccination, he fainted and fell to the floor of his dressing room, which is of cement. He fractured his skull and died in the Western Hospital. An inquest into his death is being made by the coroner.

CAL STEWARD, a well known singer on the popular stage, died as a result of a tumor last week in Chicago.

GILBERT GREGORY, who was in the original production of "The Belle of New York," died last week at the Presbyterian Hospital here. He was one of the first actors to go overseas to entertain the soldiers in France.

MARGARET KNOLL, a concert artist and music teacher of Erie, Pa., died last week at her home there at the age of 62. She was the daughter of Anton Knoll, the famous bandmaster, and had been ill for some time. She is survived by five brothers and six sisters.

Burlesque Routes

COLUMBIA WHEEL

Al Reeves Show—Miner's Bronx, New York, 15-20; Orpheum, Paterson, 22-27. Abe Reynolds Revue—Bastable, Syracuse, 15-17; Lumberg, Utica, 18-20; Gayety, Montreal, 22-27. Best Show in Town—People's, Philadelphia, 15-20; Palace, Baltimore, 22-27. Ben Welch Show—Park, Bridgeport, 18-20; Cohen's, Sewburg, 22-24; Cohen's, Poughkeepsie, 25-27. Behman Show—Lyric, Dayton, O., 15-20; Olympia, Cincinnati, 22-27. Beauty Trust—Casino, Philadelphia, 15-20; Hurtig and Seamon's, New York, 22-27. Billy Watson's Parisian Whirl—Jacques, Waterbury, Conn., 15-20; Miner's Bronx, New York, 22-27. Bon Tons—Empire, Brooklyn, 15-20; Empire, Newark, 22-27. Bowery—Gayety, Detroit, 15-20; Gayety, Toronto, Ont., 22-27. Bostonians—Hurtig & Seamon's, New York, 15-20; Empire, Brooklyn, 22-27. Burlesque Revue—Park, Youngstown, 15-17; Grand, Akron, 18-20; Star, Cleveland, 22-27. Burlesque Wonder Show—Gayety, Toronto, Ont., 15-20; Gayety, Buffalo, 22-27. Dave Marion Show—Berchell, Des Moines, Iowa, 14-16; Gayety, Omaha, Neb., 22-27. Follies of the Day—Star, Cleveland, 15-20; Empire, Toledo, 22-27. Girls a la Carte—Olympic, Cincinnati, 15-20; Star and Garter, Chicago, 22-27. Girls of the U. S. A.—Gayety, Montreal, Can., 15-20; Empire, Albany, 22-27. Girls de Looks—Gayety, Buffalo, 15-20; Gayety, Rochester, 22-27. Golden Crooks—Grand, Hartford, 15-20; Jacques, Waterbury, 22-27. Harry Hastings Show—Gayety, Omaha, Neb., 15-20; Gayety, Kansas City, 22-27. Hello America—Majestic, Jersey City, 15-20; Perth Amboy, 22; Plainfield, 23; Stamford, Ct., 24; Park, Bridgeport, 25-27. Hip Hip Hooray—Casino, Brooklyn, 15-20; People's, Philadelphia, 22-27. Lew Kelly Show—Gayety, Pittsburgh, 15-20; Park, Youngstown, 22-24; Grand, Akron, 25-27. Liberty Girls—Columbia, Chicago, 15-20; Berchell, Des Moines, 21-23. Maids of America—Open 15-20; Gayety, St. Louis, 22-27. Million Dollar Dolls—Columbia, New York, 15-20; Casino, Brooklyn, 22-27. Mollie Williams Show—Gayety, Kansas City, 15-20; Open, 22-27; Gayety, St. Louis, 29-Jan. 3. Oh Girl—Palace, Baltimore, 15-20; Gayety, Washington, 22-27. Peek-a-Boo—Orpheum, Paterson, 15-20; Majestic, Jersey City, 22-27. Roseland Girls—Empire, Albany, 15-20; Gayety, Boston, 22-27. Rose Sydel London Belles—Gayety, Boston, 15-20; Grand, Hartford, 22-27. Sam Howe Show—Empire, Toledo, 15-20; Lyric, Dayton, 22-27. Sight Seers—Gayety, St. Louis, 15-20; Columbia, Chicago, 22-27. Social Maids—Gayety, Rochester, 15-20; Bastable, Syracuse, 22-24; Lumberg, Utica, 25-27. Sporting Widows—Star & Garter, Chicago, 15-20; Gayety, Detroit, 22-27. Star & Garter Show—Empire, Newark, 15-20; Casino, Philadelphia, 22-27. Step Lively Girls—Gayety, Washington, 15-20; Gayety, Pittsburgh, 22-27. Twentieth Century Maids—Cohan's, Newburg, 15-17; Cohan's, Poughkeepsie, 18-20; Casino, Boston, 22-27. Victory Belles—Casino, Boston, 15-20; Columbia, New York, 22-27.

AMERICAN WHEEL

All Jazz Review—Lyceum, Washington, 15-20; Trocadero, Philadelphia, 22-27. Aviator Girls—Arory, Binghamton, 15-17; International, Niagara Falls, 18-20; Star, Toronto, Can., 22-27. Broadway Belles—Bijou, Philadelphia, 15-20. Beauty Review—Empire, Hoboken, 15-20; Star, Brooklyn, 22-27. Bathing Beauties—Olympic, New York, 15-20; Gayety, Brooklyn, 22-27. Blue Birds—Gayety, Baltimore, 15-20; Lyceum, Washington, 22-27. Cabaret Girls—Broadway, Camden, 15-18; Grand, Trenton, 19-20; Bijou, Philadelphia, 22-27. Crackerjacks—Englewood, Chicago, 15-20; Haymarket, Chicago, 22-27. Dixon's Big Review—Century, Kansas City, 15-20; Open, 22-27; Standard, St. Louis, 29-Jan. 3. Edmund Hayes Show—Gayety, St. Paul, 15-20; Gayety, Minneapolis, 22-27. Follies of Pleasure—Empire, Cleveland, 15-20; Cadillac, Detroit, 22-27. French Follies—Open 15-20; Majestic, Wilkesbarre, 22-27. Girls from the Follies—Gayety, Louisville, 15-20; Empress, Cincinnati, 22-27. Girls from Joyland—Cadillac, Detroit, 15-20; Englewood, Chicago, 22-27.

Girls, Girls, Girls—Gayety, Sioux City, 15-20; Century, Kansas City, 22-27. Grown Up Babies—Empire, Providence, 15-20; Olympic, New York, 22-27. Jazz Babies—Open, 15-29; Standard, St. Louis, 22-27. Kewpie Dolls—Star, Toronto, Can., 15-20; New Academy, Buffalo, 22-27. Lid Lifters—Trocadero, Philadelphia, 15-20; Empire, Hoboken, 22-27. Midnight Maidens—Lyceum, Columbus, 15-20; Victoria, Pittsburgh, 22-27. Mischief Makers—Gayety, Newark, 15-20; Broadway, Camden, 22-24; Grand, Monte Carlo Girls—Gayety, Brooklyn, 15-Trenton, 25-27. 20. Gayety, Newark, 22-27. Oh Frenchy—Grand, Worcester, 15-20; Howard, Boston, 22-27. Pacemakers—Majestic, Scranton, 15-20; Armory, Binghamton, 22-24; International, Niagara Falls, 25-27. Pat White Show—Howard, Boston, 15-20; Empire, Providence, 22-27. Parisian Flirts—Haymarket, Chicago, 15-20; Gayety, Milwaukee, 22-27. Razzle Dazzle Girls—Standard, St. Louis, 15-20; Park, Indianapolis, 22-27. Record Breakers—Majestic, Wilkesbarre, 15-20; Majestic, Scranton, 22-27. Round the Town—Park, Indianapolis, 15-20; Gayety, Louisville, 22-27. Sliding Billy Watson's Show—Victory, Pittsburgh, 15-20; Penn Circuit, 22-27. Social Follies—Gayety, Minneapolis, 15-20; Gayety, Sioux City, 22-27. Some Show—Empress, Cincinnati, 15-20; Lyceum, Columbus, 22-27. Sport Girls—Gayety, Milwaukee, 15-20; Gayety, St. Paul, 22-27. Stone & Pillard Show—Plaza, Springfield, 15-20; Grand, Worcester, 22-27. Sweet Sweetie Girls—New Academy, Buffalo, 15-20; Empire, Cleveland, 22-27. Tempters, Star, Brooklyn, 15-20; Plaza, Springfield, 22-27.

PENN CIRCUIT

Wheeling, W. Va., Monday. Uniontown, Pa., Tuesday. Johnstown, Pa., Wednesday. Altoona, Pa., Thursday. Williamsport, Pa., Friday. York, Pa., Saturday.

"THREE'S A CROWD," WEAK AND NOISY, DIDN'T GO VERY FAR

"THREE'S A CROWD"—A comedy in three acts by Earle Derr Biggers and Christopher Morley, based on the story "Kathleen," by Mr. Morley. Presented by John Cort, at the Cort Theatre, Thursday evening, December 4th, 1919.

CAST.

Phoebe.....Miss Nesta Kerin
Boots.....William Tipton
Tims, landlord of the Inn.
Harry Sothern
Josephine Vincent
Miss Josephine Rudd
Billy King.....Charles Compton
Sir Alan Forbes.....Harold de Becker
Peter Whitney.....Roy Gordon
Kathleen Kent.....Miss Phoebe Foster
Captain John Blair, A. F.
William Raymond
Philip Kent.....Byron Beasley
Mrs. Kent.....Miss Beatrice Moreland
Wadleigh.....Douglas Ross
Rev. Joseph Tillemoss
Walter McEwen

Odds and ends from many of the successful farces of the past generation have been employed by the authors in compounding, "Three's a Crowd," which ended its appearance at the Cort last Saturday night. It is a weak, noisy piece, dependent upon time-worn characters and situations for its entertaining value.

Briefly, the story of the piece is this. Three British soldiers, homeward bound, and an American officer, wander to the Blue Bear Inn, at Stratford-on-Avon. They have all become acquainted during the war and all are in love with the same Kathleen Kent. On their efforts to place themselves in the good graces of this damsel, whom they know only by her letters, rests the basic action of the play.

One invades her home as a piano tuner, another as an electrician, another masquerades as a cook and the American, with the "infernal cheek" attributed to his countryman in farces of this kind, just pushes his way in as a guest. The ensuing action is rendered somewhat less diverting by its extreme extravagance. It would seem that even a farce requires a decent minimum of plausibility, and this is lacking in "Three's a Crowd."

Uncertain about the proper amount of coyness, Phoebe Foster, as Kathleen, was only seen to advantage when she confined herself to wearing her fetching gowns. Allan Dinehart, in playing the part of the American, was the best of the three men, because he was the most natural. The others just allowed their characterizations to run wild. The audience seemed, intermittently, to extract amusement from the farce, but the task was by no means easy.

